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ABSTRACT

The purpose of this study was twofold: (1) to develop a descriptive bibliography of 24 works by Douglas C. McMurtrie that focus on the history of printing in specific U. S. localities; and (2) to provide a biographical context for the description of these titles, including a biographical overview describing McMurtrie's life, personality, and aesthetics and information on how the imprints were produced and whether or not they were included in "History of Printing in the United States." McMurtrie was a historian of printing, a bibliographer, typographer, and author. In addition he played a critical role in the development of the standard library location symbols used for bibliographic control. The 24 imprints selected for this study were produced from 1927-1936, and all are housed in the Ohio University Department of Archives and Special Collections. These materials were examined physically, applying analytical bibliography to the external form of the book. Historical research was conducted through work with primary sources housed in the Douglas C. McMurtrie Manuscripts Collection at Michigan State University. Questions about McMurtrie's research process and his use of collaborators were addressed through examination of relevant documents contained in the general correspondence file. The textual history of the 24 titles was accomplished through use of textual information available in manuscripts and galley proofs. (Contains 37 references.) (KRN)

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Douglas C. McMurtrie: A Descriptive Bibliography of Twenty-four Imprints With Biographical and Textual Commentary

A Master's Research Paper submitted to the
Kent State School of Library Science
in partial fulfillment of the requirements
for the degree Master of Library Science

by

Amy Borgstrom Somers

May, 1992

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Abstract

Douglas Crawford McMurtrie (July 20, 1888-September 29, 1944), is a significant historian of printing, bibliographer, typographer and author. In addition, he played a critical role in the development of the standard library location symbols used in various tools for bibliographical control to this day. His original bibliographical research filled numerous gaps in the record which describes the history of printing in the Americas.

In 1936, McMurtrie was appointed director of the national Works Project Administration project known as the American Imprints Inventory, which eventually was completed as the *National Union Catalog: Pre-1956 Imprints,* and the *Checklist of American Imprints.* In the course of this project, he also devised and promoted the use of the National Union Catalog (NUC) location symbols, publishing *Location Symbols for Libraries in the United States* in September of 1939, and *Additions and Corrections* in 1940.

This paper reports the results of two kinds of research accomplished:

1. Twenty-four works by Douglas C. McMurtrie which focus on the history of printing in specific United States localities, and were produced during the years 1927-1936 (known as the McMurtrie imprints) are analyzed using the techniques of descriptive bibliography.
2. A context for the description of these titles is provided through the results of historical research resulting in 1) a biographical overview describing McMurtrie's life, personality and aesthetics; 2) information concerning how the imprints were produced, and whether or not they were eventually included in *History of Printing in the United States.*

Master's Research Paper by

Amy Borgstrom Somers

A.B., Ohio University, 1979

M.A. Ohio University, 1990

M.L.S., Kent State University, 1992

Approved by

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I. Introduction.

A. Background.

Douglas C. McMurtrie is directly responsible for the creation of several indispensable bibliographical tools. In the 1930s, under the auspices of the Works Projects Administration (WPA) American Imprints Inventory, McMurtrie organized a national effort to identify and describe early American printing. This project is the basis of the *National Union Catalog: Pre-1956 Imprints*, and the *Checklist of American Imprints*. In the course of carrying out this ambitious project, McMurtrie also devised and broadened the acceptance of what are now known as National Union Catalog (NUC) location symbols for libraries in the U.S. and abroad.

McMurtrie, known chiefly as a bibliographer, printer and typographer, was also a prolific author. The 1932 enumerative bibliography compiled and privately printed by Charles Heartman at The Book Farm lists over five hundred items known as the McMurtrie Imprints: "small pamphlets attractively printed by a variety of local presses, dealing with detailed phases of McMurtrie's varied interests in the whole field of printing."[1]

A more recent checklist compiled by Scott Bruntjen and Melissa L. Young includes 779 separate works. McMurtrie intended to publish his own four-volume *History of Printing in the United States*, of which only Volume II, the printing history of the Middle and South Atlantic states, appeared before his untimely death in 1944. Among his prolific output are books on early printing in Ohio and West Virginia.

McMurtrie wrote extensively on the history of printing, produced many bibliographies of particular geographical locations, described techniques and aesthetics of printing, and wrote on a number of miscellaneous topics, including "prostitution as a social problem, the influence of the corset in sexual allurement,

techniques to increase the long-distance capacity of telephone systems, the care of war cripples, and the manufacture of artificial limbs..."[2]

There has yet to be a descriptive bibliography undertaken of McMurtrie's work. Perhaps scholars choose to follow McMurtrie's own example, in that he did not attempt description in any of his own bibliographical work, but rather followed the format used by the Library of Congress in its cataloging efforts.[3] A descriptive bibliography of McMurtrie's work will be useful for scholars of the history of printing, the history of the book, and library history. His oeuvre is particularly interesting bibliographically due to his "tendency to publish separates first as journal articles, to have the same item reprinted by either his own or other small private presses, and later, to gather several separates together into a larger work, all with different titles."[4]

A close look at physical aspects of McMurtrie's work will also be of interest to graphic designers. McMurtrie was a highly esteemed printer and typographer in addition to his other vocations. Furthermore, description can serve as the basis for more rigorous bibliographical research outside the scope of this project, especially more in-depth inquiries into historical and textual bibliography. The first objective of this study is to begin that work, through the production of a descriptive bibliography of twenty-four of the McMurtrie Imprints described above.

The twenty-four items were selected on the basis of three criteria. First, each title focuses on the printing history of a particular locality in the United States. Second, all of the titles were published during the ten year period from 1927–1936, the period in which McMurtrie published most on the history of printing. Three hundred twelve of the titles listed in Bruntjen were produced during this period, including over thirty entitled "Pioneer Printing of ..."[various states and other localities]. Third, due to time and financial constraints, only titles housed in the Ohio University Department of Archives and Special Collections have been examined.

McMurtrie's large output during this period can be partially attributed to his job. In 1927 he was first employed by the Ludlow Typograph Company, which provided him with substantial support for his research in the history of printing.[5] The year 1936, on the other hand, marks the beginning of his involvement with the Imprints Inventory, which largely curtailed his work focusing on the history of printing.

The second objective of this study addresses the need for scholarly biography and textual criticism of McMurtrie and his work. Charles F. Heartman's biographical introduction to his bibliography is based on Frank McCaffrey's *An Informal Biography of Douglas C. McMurtrie,* which was privately printed in pamphlet form in 1939. Herbert R. Kellar also wrote a biographical sketch which was published in the *Inter-American Review of Bibliography* in January of 1955. These biographical accounts are largely anecdotal and deliberately uncritical.[6] Textual criticism of McMurtrie's work is virtually non-existent.

The biographical and textual commentary contained in this study attempts to trace the textual development of the twenty-four titles through the constant revision and reformatting process to which McMurtrie was prone, and explore the circumstances under which they were created. The research specifically focuses on inquiry in two areas: first, to determine McMurtrie's process for accomplishing such a large volume of work in such a short period of time; and second, to determine whether the material in the twenty-four imprints was used in McMurtrie's *History*. The working research hypotheses are that McMurtrie did have collaborators and/or field researchers who assisted with collecting data, and that he did re-use appropriate material first published in the Imprints in his *History of Printing in the United States,* of which Volume II was published in 1937.

A larger purpose of these two research objectives is, at least in part, to rescue McMurtrie from his current obscurity. Librarians and scholars should have access to more information concerning McMurtrie. The current head of special collections at

Michigan State University, where McMurtrie's papers are collected, states in a letter to the author of this paper dated May 8, 1991: "For years (decades?!?!) the McMurtrie [collection] has been neglected by researchers...I hope your work will not only bring satisfaction to you, but also generate greater interest in McMurtrie and his work."[7]

Scott Bruntjen and Melissa Young point out that

> Even with all this effort and ability, with all of this potential influence as an American bibliographer, and with all his contributions, McMurtrie's name is not well known today. His ability to encourage interest in American printing and bibliography had been matched by few, yet his life and efforts are now known only in a subconscious way by most of those who make daily use of his work. One may look in the National Union Catalog to verify an interlibrary loan request or use an obscure location symbol, yet few have given much thought to why or how this elaborate system of bibliographical control was developed. It is a fair claim that it was developed in large part because of McMurtrie.[8]

B. Goals and Objectives.

Regardless of these accomplishments, few scholars have focused their attention on McMurtrie's life or work. The goal of this study is to begin to address this problem through achieving two research objectives. The first objective is to compile a descriptive bibliography of twenty-four items which focus on the history of printing in specific localities in the United States–a portion of what is commonly known as the "McMurtrie Imprints." These titles have been selected from the large corpus of McMurtrie's published output on the basis of three criteria: 1) subject matter, 2) date of publication, and 3) location.

The second objective is to provide a biographical and textual frame of reference for the items described through commentary which focuses on the circumstances of their composition and their history as texts. Two specific research questions have been addressed. First, how did McMurtrie accomplish his voluminous research? Did he have collaborators other than Albert H. Allen, a bibliographer who is cited as

such in biographical sources? And, if so, who? In other words, what was his research process?

Second, did the McMurtrie imprints under consideration serve as raw material for *The History of Printing in the United States?* And if so, did they appear in substantially the same form as the original publication, or were they edited? To what extent? The textual/historical commentary has been accomplished through accessing and analyzing primary sources consisting of contemporary, consciously transmitted documents including manuscripts, galley proofs, and correspondence housed at Michigan State University. The results of the research are prefaced by a chronological biography, and information focusing on McMurtrie's personality and his typographical aesthetics.

II. Literature Review.

Very little scholarship has been published which focuses on McMurtrie. Systematic searches of the *Modern Language Association International Bibliography, Humanities Index, Social Science Index, Library Literature,* and *America: History and Life* yield no citations for McMurtrie. What is available is mostly out of print and relatively difficult to access.

Bruntjen's work is the only citation listed in the *Annual Bibliography of the Printed Book and Libraries*. This work is very useful and contains the most complete bibliography of McMurtrie's work. In addition, Bruntjen's work contains much of biographical interest, including Herbert Kellar's reminiscence entitled "Douglas Crawford McMurtrie: Historian of Printing and Bibliographer," the conclusion to Charles Heartman's bibliography, and fourteen selections from McMurtrie's work.

These selections are of particular value since they reflect McMurtrie's diverse interests, including an article on Joseph Skalda, the editor of *V Boj*, the first underground newspaper in Czechoslovakia; and the aforementioned "Figure Characteristics in the Female as Factors in Sexual Allurement." The Bruntjen bibliography contains material McMurtrie produced describing his solution to certain problems arising out of his attempt to compile the location symbols. Bruntjen's doctoral dissertation, which is not available in the U.S., also focuses on McMurtrie.[9]

Charles Heartman's bibliography and supplement are also useful, although are not as complete as Bruntjen. These works are limited by their focus on the history of printing and typography, while Bruntjen attempts a more comprehensive listing.

Other biographical material available includes McCaffrey's *An Informal Biography of Douglas C. McMurtrie,* and Kellar's brief biography which appeared in the *Inter-American Review of Bibliography* in January, 1955. Both are informal

appreciations written by close personal friends of McMurtrie's rather than scholarly works.

McMurtrie is listed in the *Dictionary of American Biography* and *Who Was Who in America*. Obituaries can be found in the Chicago press and the *New York Times*, September 30, 1944; *Wilson Library Bulletin*, November 1944; *Publishers Weekly*, October 7, 1944; and *Current Biography*, 1944. In addition, Randolph G. Adams wrote a memorial tribute with reminiscences supplied by R. Hunter of the Ludlow Typograph Company and Pierce Butler in the January 1, 1945 issue of the *News Sheet of the Bibliographical Society of America*.[10] And Lawrence Wroth supplied an appreciation of McMurtrie to the October 29, 1944 issue of the *New York Herald Tribune Weekly Book Review*.[11]

McMurtrie is mentioned in most sources which attempt to deal in any comprehensive way with the history of printing in the United States, including John Clyde Oswald's *Printing in the Americas*,[12] G. Thomas Tanselle's *Guide to the Study of United States Imprints*[13] and Lawrence Wroth's *The Colonial Printer*.[14]

A review of Volume II of *McMurtrie's History of Printing in the United States* appears in the March 20, 1937 issue of *Publishers Weekly*. Written by Robert W. G. Vail, it is entitled "An Adequate Printing History at Last." The March 23, 1940 issue of the Christian Science Monitor includes an illustrated article describing the WPA American Imprints Inventory.

Jackson E. Towne describes the Michigan State University collection in three separate publications: "An Uncompleted History of Printing in the United States,"[15] "Douglas C. McMurtrie, 1889–1944,"[16] and "The Douglas C. McMurtrie Manuscripts Collection at the Michigan State University Library: Some Possibilities for Research and Publication." Lee Ash, in *Subject Collections*, lists the location of a number of other McMurtrie special collections: Samford University, the Newberry Library, Northwestern University, Indiana University, Ohio University, University of

Pittsburgh, East Texas State University, and the University of Houston.[17] The National Archives in Washington, D.C. includes several boxes of correspondence, including that between McMurtrie and Luther Evans, produced by the actions of the American Imprints Inventory.[18]

III. Methodology.

Two methodologies have been used to accomplish the objectives of this project: bibliographical and historical. Descriptive bibliography attempts to determine the printing history of books by examining them physically, and has developed as a discipline largely through the study of textual problems in English Renaissance drama.[19] This focus on textual problems has both helped and hindered descriptive bibliography. On one hand, it has provided justification for what some might otherwise label as mere pedantry, and has forced bibliographers to see their endeavors in relation to other areas, literary and historical.

Yet the focus has also tended to obscure the independence of bibliography as a discipline that can illuminate not only the printing of a particular literary work but also the whole history of printing and of the book as an instrument and product of human culture.[20] Since the publication of Elizabeth Eisenstein's *The Printing Press as an Agent of Change* in 1979, the history of the book has become increasingly recognized as an interdisciplinary field of inquiry. Descriptive bibliography has become re-emphasized within this context. *The Proceedings of the 1980 Association of College and Research Libraries Rare Books and Manuscripts Section Preconference* calls for "detailed bibliographic studies, dictionaries of printers, and inventories of both public and private libraries."[21]

Descriptive bibliography, according to Fredson Bowers, is a discipline which consists of the application of analytical bibliography to the external form of the book. It is thus differentiated from textual bibliography, which applies information obtained through analytical bibliography to the internal form, or contents of the book.[22] A full bibliographical description answers seven questions: 1) What is the book? 2) What does the book say about itself in the title page, colophon, copyright page, etc.? 3) How was the book put together? 4) What does the book contain? 5)

What is the book made of? 6) How was the book packaged? 7) What is known, from bibliographical analysis and other sources, about the printing and publishing of the book, its variant states, and the irregularities of particular copies?[23]

A descriptive bibliography differs fundamentally from a catalog, in that it describes not a particular copy of a book, but the standard or ideal copy, defined as:

> a historical reconstruction of the form or forms of the copies of an impression or issue as they were released to the public by their producer. Such a reconstruction thus encompasses all states of an impression or issue, whether they result from design or accident; and it excludes alterations that occurred in individual copies after the time when those copies ceased to be under the control of the printer or publisher.[24]

In order to insure the usefulness of the descriptive bibliography, the system of notation follows Fredson Bower's method of description outlined in *Principles of Bibliographical Description*. Bowers incorporates methods devised and described by W. W. Gregg and Ronald B. McKerrow, and acknowledges their work as the foundation of bibliographical description. Philip Gaskell's *A New Introduction to Bibliography* has also been consulted. The analytical description of each item includes three components: title page transcription; size, collation formula and pagination; and notes. The notes section describes contents; type; and paper and binding, in that order.

Bowers' method of title page transcription has been followed. The purpose of the title page transcription is to reproduce the main content but not the form of the page.[25] However, since typographical design is one element under investigation, the description does not ignore all differences in printing or transcribe all printing into Roman type as suggested by Bowers. In the transcription | denotes the line ending. All ornamental rules and frames are measured from mid-point. What appears in the title page transcription is exactly what is printed on the page, hence this section will include no final punctuation unless it exists on the page.

The format and collational formula appears on a separate line following the title page information. The format, or size of the book comes first. Bowers points out that, in early books printed on hand-presses, chainmarks and watermarks in handmade paper makes it possible to precisely ascertain the format, or number of leaves printed from a full sheet of paper. These formats are expressed in terms and abbreviations including Quarto–4^{o}, Octavo–8^{o}, Duodecimo–12^{o}, Sextodecimo–16^{o} and so on.

However, in modern books such as the McMurtrie imprints, which are printed on machine made paper, the format becomes meaningless, since imposition can no longer be proven by bibliographical evidence. Following Bowers, the description below will "place within parentheses the measurement of a typical leaf" in replacement for the format.[26]

The collation follows, which is simply "the statement of the order and size of the gatherings."[27] The number of all pages is then recorded, with the present but unnumbered pages in brackets. The unnumbered pages can be inferred when they are the beginning or end of a sequence and when they are internal unnumbered pages. The number of unnumbered pages which cannot be inferred appears in brackets and italics.

In the notes section, the contents simply list in more detail what is on each page as described in the statement of pagination. Material in single quotation marks consists of quasi-facsimile transcription, that is,what appears between the quotation marks is exactly what is printed on the item. The sections of the contents note are separated with commas unless such a transcription occurs. In this case the sections are separated by the single quotes which signal such a transcription. In addition, when the book being examined is one of a numbered limited edition, the handwritten number which appears on the page is not included in the transcription

since the purpose of descriptive bibliography is to describe the ideal rather than the particular copy. This format for contents notes is that prescribed by Bowers.[28]

The note which describes type includes the dimension of a normal type-page minus head lines; the kind and 20-line measurement of the text type; and the number of lines to a normal page, as suggested in Gaskell.[29] In the note on paper and binding, if the paper type and color is not noted it is white woven. Wire bound indicates binding with staples.

The second methodology used in this study is historical. The historical research was accomplished through work with primary sources housed in the Douglas C. McMurtrie Manuscripts Collection at the Michigan State University in East Lansing. This collection consists of more than 100,000 items available for research, including "a manuscript collection on the history of printing with manuscripts interpreted to include written scripts, typed articles and galley proofs of McMurtrie's innumerable monographs and journal articles, plus his voluminous correspondence on printing and its history covering a period of more than 30 years."[30]

Processing of this collection was completed in 1963. It is organized into fourteen categories: material relating to McMurtrie's major work, the uncompleted *History of Printing in the United States;* the McMurtrie Imprints; the American Imprints Inventory; the International Association of Printing House Craftsmen; World War II underground presses; the history of newspapers; the history of printing in foreign countries; additional typed and holograph articles on topics other than printing history by McMurtrie and others; a general correspondence file; recordings for radio broadcasts; type specimens, book-page designs, and printing layouts; rolls of galley proofs; trays of records prepared by WPA workers in Chicago; and a general subject file accumulated by McMurtrie throughout his career.

The first research question, concerning McMurtrie's research process and his use of collaborators, was addressed through systematic examination of relevant documents contained in the general correspondence file which is organized alphabetically by correspondent and date. The second research question, which focuses on the textual history of the twenty-four titles, was accomplished through use of textual information available in manuscripts and galley proofs.

External criticism has been addressed through authentication of the documents by Michigan State University. Internal criticism consisted of an ongoing process as relevant evidence was accessed and analyzed. The checklist for internal criticism provided in Shafer's *A Guide to Historical Method* was used to ensure that this procedure was carried out. Control for subjective bias was accomplished through this rigorous process of internal criticism. In addition, the researcher assumes that positive bias is always a possibility in the interpretation, emphasis, arrangement, and inference which comprise biographical research, and has taken every precaution to guard against it.

IV. Descriptive Bibliography.

The twenty-four imprints described below represent only 15% of the 152 titles McMurtrie published which focus on the history of printing in various U.S. locales from 1927-1936.[31] However, a surprising number of the imprints exhibit similar characteristics. In terms of collation and size, the imprints are all around 23 X 15 cm. and are better described as pamphlets than books; that is, they consist of only one gathering. Only *Early Printing in Tennessee, The First Printers of Chicago, The First Printing in New Mexico,* and *A Forgotten Pioneer Press of Kansas* consist of more than one gathering, and are proper books.

Likewise, with the same exceptions and one addition, almost all of the described imprints are bound with paper or cardboard wrappers and two or three staples (wire bound). The first three listed above are in boards, with the New Mexico volume also in a slipcase. *Four South Carolina Imprints of MDCCXXI* is similar to the majority of the imprints in binding style, but larger in format, and is accompanied by three facsimiles in an envelope.

Similarities in title page typography are also striking. With four exceptions the title page information is in an ornamental frame. The author and publication lines are separated by printer's ornaments in all but nine cases. And the author's name is in characteristic italic with a swash C in all but nine cases as well.

An examination of the information on each item reveals that all but nine of the imprints described are reprinted from journal articles. These nine are the four noted above, and *Early Printing in Milwaukee, A Note on North Carolina Printing History, Notes in Supplement to "The First Printers of Chicago," The Price of Printing in Philadelphia,* and *West Virginia Imprints.*

This evidence begins to suggest McMurtrie's publication process, whereby he first publishes an article, then reprints it privately for further distribution. In addition, the consistency in format suggests that regardless of subject matter or place of

publication, McMurtrie had a good deal of control of the format, binding, and typography of the reprints or new issues. Additional information concerning this process, and McMurtrie's role in determining format, typography, and binding is described in V., below.

1. [Within an ornamental frame 16.5 X 9.75 cm.] A BIBLIOGRAPHY | OF MORRISTOWN | IMPRINTS | • 1798 – 1820 • | *By Douglas C. McMurtrie* [swash C] | NEWARK, NEW JERSEY | PRIVATELY PRINTED | 1936

   Collation: (23 X 15 cm.) : [unsigned 1^{16}], 16 leaves, pp. [1-2] 3-9 [10] 11-31 [32].
   Contents: [1] cover, [2] imprint 'Two hundred copies reprinted, | with additions and corrections, | from the Proceedings of the | New Jersey Historical Society | for April, 1936' 3-9 text, [10] facsimile, 11-31 text, [32] blank.
   Type: 16.5 X 9.75 cm., Roman 85, 45 lines.
   Paper and Binding: Printed white paper self wrapper, cover title only, wire bound.

2. [Within an ornamental frame 17.75 X 11 cm.] A Bibliography of | Peoria Imprints | 1835–1860 | *By Douglas C. McMurtrie* [swash C] | [printer's ornament] | SPRINGFIELD • ILLINOIS | *Privately Printed* | MCMXXXIV

   Collation: (23.5 X 15.5 cm.): [unsigned 1^{16}], 16 leaves, [1-4] 5-9 [10] 11-13 [14] 15-17 [18] 19-30 [31-32].
   Contents: [1] blank, [2] blank, [3] title, [4] imprint *'Two hundred copies reprinted from the | Journal of the Illinois State Historical | Society for July, 1934'* 5-9 text, [10] facsimile, 11-13 text, [14] facsimile, 15-17 text, [18] facsimile, 19-30 text, [31-32] blank.

Type: 17.5 X 11 cm., Roman 100, 35 lines.

Paper and Binding: Printed orange paper wrapper '[within an ornamental frame] A Bibliography of | Peoria Imprints | 1835–1860 | Douglas C. McMurtrie', wire bound.

3. [Within an ornamental frame 16.5 X 10 cm.] A Brief History [digraph st] | of the First Printing in the State of Alabama [digraph st] | BY | *Douglas C. McMurtrie* [swash C] | [printer's ornament] | BIRMINGHAM, ALABAMA | PRIVATELY PRINTED | MCMXXXI

Collation: (22 X 14.5 cm.): [unsigned 1^6], 6 leaves, pp. *[6]* 5-8 *[2]*.

Contents: [1] blank, [2] blank, [3] half-title 'A Brief History of the First Printing [digraph st] | in the State of Alabama', [4] blank, [5] title, [6] imprint 'Two hundred and fifty copies | only reprinted from Typo-talk | for May, 1931' 5-8 text, [9-12] blank.

Type: 16 X 10.25 cm. in 2 columns with .5 cm. gutter, Roman 75, 45 lines.

Paper and Binding: Laid paper, vertical chainmarks. Printed brown cardboard wrapper '[within two horizontal ornamental rules 10 cm.] A Brief History | of the First Printing in the | State of Alabama', wire bound.

4. [Within an ornamental frame 15.25 X 8.5 cm.] *The* [swash e] | DELAWARE | Imprints of 1761 | BY | *Douglas C. McMurtrie* [swash C] | METUCHEN, NEW JERSEY | *Privately Printed* | MCMXXXIV

Collation: (21.5 X 14 cm.): [unsigned 1^4], 4 leaves, pp. [1-2] 3-5 [6] 7-8.

Contents: [1] title, [2] imprint 'TWO HUNDRED AND FIFTY COPIES OF THIS | BOOKLET HAVE BEEN REPRINTED, WITH | REVISIONS, FROM THE

AMERICAN BOOK | COLLECTOR FOR AUGUST–SEPTEMBER, 1932', 3-5 text, [6] facsimile, 7-8 text.

Type: 15 X 9 cm., Roman 95, 33 lines.

Paper and Binding: Printed white paper self-wrapper, cover title only, wire bound.

5. [Within an ornamental frame 15 X 8.5 cm.] The Earliest | Extant Mississippi | Imprint | *By Douglas C. McMurtrie* [swash C] | [printer's ornament] | CHICAGO • ILLINOIS | *Privately Printed* | MCMXXXIII

Collation: (21.5 X 14 cm.): [unsigned 1^4], 4 leaves, pp. [1-2] 3-4 [5] 6 [7-8].

Contents: [1] title, [2] imprint 'TWO HUNDRED AND FIFTY COPIES OF THIS | BOOKLET HAVE BEEN REPRINTED | FROM THE AMERICAN BOOK | COLLECTOR FOR | MAY-JUNE 1933.' 3-4 text, [5] facsimile, 6 text, [7-8] blank.

Type: 15.5 X 9 cm., Roman 95, 33 lines.

Paper and Binding: Printed white paper self-wrapper, cover title only, wire bound.

6. [Within an ornamental frame 15.75 X 9.5 cm.] Early Printing | in | Milwaukee | *Published by* | Wisconsin Cuneo Press | Milwaukee | 1930

Collation: (23.5 X 15.5 cm.): [unsigned 1^{40}], 40 leaves, pp. [1-6] 7 [8] 9-27 [28-29] 30-39 [40] 41-42 [43] 44-46 [47] 48 [49] 50 [51] 52 [53] 54-64 [65] 66-67 [68] 69-79 [80].

Contents: [1-2] blank, 3 title, 4 imprint 'COPYRIGHT 1930 | BY | WISCONSIN CUNEO PRESS, INC.' [5-6] blank, 7 Contents, 8 blank 9-27 text, 28-29 facsimile, 30-39 text, 40 facsimile, 41-42 text, 43 facsimile, 44-46 text, 47 facsimile, 48 text, 49

facsimile, 50 text, 51 facsimile, 52 text, 53 facsimile, 54-64 text, 65 facsimile, 66-67 text, 68 facsimile, 69-79 text, 80 blank.

Type: 16 X 10 cm., Roman 100, 33 lines.

Paper and Binding: White laid paper with vertical chainmarks. Printed blue cardboard wrapper '[within a compartment 3.5 X 10 cm.] Early Printing | in | Milwaukee', wire bound.

7. EARLY PRINTING | *in* TENNESSEE | *With a Bibliography of the Issues | of the Tennessee Press | 1793–1830* | BY DOUGLAS C. MCMURTRIE | *Director of Typography, Ludlow Typograph Company* [digraph ct, swash C] | CHICAGO | Chicago Club of Printing House Craftsmen | MCMXXXIII

Collation: (23.5 X 15 cm.): [unsigned 1-18^{8}], 72 leaves, pp. [1-10] 11-141 [142-144]

Contents: [1-2] blank, [3] half title 'EARLY PRINTING IN TENNESSEE' [4] blank, [5] title, [6] imprint 'OF this volume there have been printed direct from | type in August, 1933, nine hundred copies only, for | presentation by the Chicago Club of Printing House | Craftsmen to Craftsmen attending the Fourteenth | Annual Convention of the International Association | of Printing House Craftsmen.' [7] dedication '*To* FRED J. HAGEN', [8] blank, [9] contents, [10] blank, 11-141 text, [142-144] blank. Facsimiles tipped in between pp. 20-21, 32-33, 64-65, 80-81, 96-97, 112-113.

Type: 18 X 10 cm., Roman 105, 34 lines.

Paper and Binding: Dark red cloth over boards, gold stamped spine title 'EARLY PRINTING IN TENNESSEE [printer's ornament] MCMURTRIE'.

8. [Within an ornamental frame of 3 hairline rules 15 X 9 cm.] *The* [swash e] | First Guides to [digraph st] | Niagara Falls | *By Douglas C. McMurtrie* [swash C] | [printer's ornament] | CHICAGO • ILLINOIS | *Privately Printed* | MCMXXXIV

Collation: (21.5 X 14 cm.): [unsigned 1^6], 6 leaves, pp. [1-2] 3-12.
Contents: [1] title, [2] imprint 'TWO HUNDRED COPIES REPRINTED WITH | CORRECTIONS AND ADDITIONS FROM | THE AMERICAN BOOK COLLECTOR | FOR SEPTEMBER–OCTOBER, 1933' 8-12 text.
Type: 15 X 9 cm., Roman 95, 34 lines.
Paper and Binding: Ivory laid paper with vertical chain marks. Printed white paper self-wrapper, cover title only, wire bound.

9. [Within an ornamental frame made of one decorative rule 17 X 10 cm. and one one point rule 18.25 X 11 cm.] THE FIRST PRINTERS | OF CHICAGO | WITH A BIBLIOGRAPHY OF THE | ISSUES OF THE CHICAGO PRESS | 1836–1850 | BY DOUGLAS C. MCMURTRIE | [decorative emblem 'CUNEO PRESS • INC.'] | CHICAGO, ILLINOIS | THE CUNEO PRESS, INC. | MCMXXVII

Collation: (28 X 20 cm.): [unsigned $1\text{-}3^4\ 4^6\ 5^4$], 22 leaves, pp. *[6]* 5-9 [10-12] 13-14 [15-16] 17 [18] 19-20 [21] 22 [23-24] 25-26 [27] 28-30] [31] 32-34 [35] 36-42.
Contents: [1-2] blank [3] half title 'THE FIRST PRINTING IN CHICAGO' [4] blank, [5] title, [6] colophon 'Of this edition there have been printed | by The Cuneo Press, Inc., for its friends, | six hundred and fifty numbered copies | only. This is No. ' 5-9 text, [10-12] facsimile, 13-14 text, [15-16] facsimile, 17 text, [18] facsimile, 19-20 text, [21] facsimile, 22 text, [23] chapter head, [24] blank, 25-26 text, [27] facsimile, 28-30 text, [31] facsimile, 32-34 text, [35] facsimile, 36-42 text.
Type: 18 X 11 cm. Roman 100; 36 lines.

Paper and Binding: Handmade French Rives paper, deckled edges, prominent watermark. Marbled paper over brown cloth covered boards with black stamped spine title 'THE FIRST PRINTERS OF CHICAGO'.

10. [Within an ornamental frame 14.5 X 8.5 cm.] The First Printing | In Florida | BY | *Douglas C. McMurtrie* [swash C] | [Printer's ornament] | ATLANTA, GEORGIA | PRIVATELY PRINTED | MCMXXXI

Collation: (21.5 X 14 cm.): [unsigned 1^8], 8 leaves, pp. *[2]* 5-6 [7] 8-9 [10-11] 12 [13] 14 [15] 16-18.
Contents: [1] title, [2] imprint 'Reprinted, with additions, from the | *Southern Printer* for March 1931, in | an edition of 250 copies.' 5-6 text, [7] facsimile, 8-9 text, [10-11] facsimile, 12 text, [13] facsimile, 14 text, [15] facsimile, 16-18 text.
Type 15.5 X 8.5, Roman 90, 35 lines.
Paper and Binding: White glossy paper. Printed yellow cardboard wrapper '[between two decorative rules 9 cm.] The First Printing | In Florida', wire bound.

11. The First Printing in Indiana | *By Douglas C. McMurtrie* [swash C] | [Printer's ornament] | METUCHEN • NEW JERSEY | MCMXXIV | Two hundred copies reprinted, with revisions and additions, | from the May-June, 1934, issue of the American Book Collector

Collation: (25.5 X 17.5 cm.): [unsigned 1^4], 4 leaves, pp. [1-2] 3-6 [7-8].
Contents: [1] blank, [2] blank, 3 -6 text [7-8] blank.
Type: 20 X 13 cm. in two columns with .5 cm. gutter, Roman 80, 49 lines.
Paper and Binding: Laid paper with watermark '100% BR Rag | Valley | 1924' and vertical chainmarks. Printed pink paper wrapper with horizontal chainmarks

and watermark 'Straham's New Mode Text' 'THE FIRST PRINTING | *in* INDIANA | DOUGLAS C. MCMURTRIE', wire bound.

12. [Within an ornamental frame 9 X 6 cm.] THE FIRST | PRINTING IN | NEW MEXICO | BY | *Douglas C. McMurtrie* [swash C] | [Printer's ornament] | CHICAGO | JOHN CALHOUN CLUB | MCMXXIX

Collation: (14 X 9.5 cm.): [unsigned 1-4^4], 12 leaves, pp. [1-4] 5-16.
Contents: [1] half title 'THE FIRST PRINTING | IN NEW MEXICO' [2] blank, [3] title, [4] colophon 'Of this essay and the accompanying | facsimile there have been printed in | June, 1929, one hundred sixty copies | only. This is number ' 5-16 text. Type: 9.25 X 6.5 cm., 19 lines.
Paper and Binding: Ivory laid paper. Yellow paper over boards, in yellow cardboard slip case with facsimile volume in same format, collation, paper and binding. Paper label on slipcase spine 'FIRST PRINTING IN NEW MEXICO | WITH FACSIMILE •• McMURTRIE'

13. [In an ornamental frame 17.5 X 10.5] THE FIRST TWELVE | YEARS OF PRINTING | IN NORTH CAROLINA | *With a bibliography of the | issues of the North Carolina Press, | 1749–1760.* | BY DOUGLAS C.McMURTRIE | [printer's ornament] | RALEIGH | *Privately Printed* | MCMXXXIII

Collation: (22.5 X 15 cm.): [unsigned 1^{12}], 12 leaves, pp. [1-2] 3-23 [24].
Contents: [1] title, [2] imprint 'Two hundred copies reprinted | from the North Carolina His- | torical Review for July, 1933.' 3-7 text, 8 facsimile, 9 text, 10 facsimile, 11-13 text, 14 facsimile, 15 text, 16 facsimile, 17-20 text, 21 facsimile 22-23 text, 24 blank.

Type: 10 X 11 cm., Roman 95, 38 lines.

Paper and Binding: White paper self wrapper, title page only, wire bound.

14. [Within an ornamental frame 14.5 X 8.5 cm] A FORGOTTEN | PIONEER PRESS | OF KANSAS | BY | DOUGLAS C. McMURTRIE | AND | ALBERT H. ALLEN | [Printer's ornament] | CHICAGO | JOHN CALHOUN CLUB | MCMXXX

Collation: (22 X 14 cm.): [unsigned 1-4^4], 16 leaves, pp. [1-4] 5-9 [10] 11-12 [13] 14 [15] 16-18 [19] 20-30 [31-32].

Contents: [1] half title 'A FORGOTTEN PIONEER | PRESS OF KANSAS', [2] blank, [3] title, [4] imprint 'One hundred and sixty copies only | printed from type in November 1930. | This is copy number [ ].' 5-9 text, 10 map, 11-12 text, 13 facsimile, 14 text, 15 facsimile, 16-18 text, 19 facsimile, 20-30 text, [31-32] blank.

Type: 15 X 9 cm., Roman 100, 30 lines.

Paper and Binding: Glossy white paper. Dark blue cloth over boards with gold stamped spine title 'A PIONEER PRESS OF KANSAS • MCMURTRIE • ALLEN'

15. Four South Carolina | Imprints of MDCCXXXI | *Together with complete facsimiles | of these imprints from the presses | of George Webb and | Thomas Whitmarsh* | By DOUGLAS C. McMURTRIE | CHICAGO, ILLINOIS | JOHN CALHOUN CLUB | MCMXXXIII

Collation: (31 X 20 cm.): [unsigned 1^4], 4 leaves, pp. [1-2] 3-6 [7-8].

Contents: [1] cover, [2] imprint 'One hundred and twenty | sets printed in April, 1933. | This is No. ' 3-6 text, [7-8] blank.

Type: 21 X 11.5 cm., Roman 110, 37 lines.

Paper and Binding: White paper self wrapper, title page only, in a printed brown envelope with four facsimile broadsides '[within a 1 point rule 32.25 X 14.5] Four

South Carolina | Imprints of MDCCXXXI | *Together with complete facsimiles | of these imprints from the presses | of George Webb and | Thomas Whitmarsh* | By DOUGLAS C. McMURTRIE | CHICAGO, ILLINOIS | JOHN CALHOUN CLUB | MCMXXXIII', wire bound.

16. [Within a one point rule frame 15.5 X 9.75 cm.] Located Georgia Imprints of | the Eighteenth Century Not | in the DeRenne Catalogue | *By Douglas C. McMurtrie* [swash C] | [printer's ornament] | SAVANNAH • GEORGIA | *Privately Printed* | MCMXXXIV

Collation: (23 X 15.5 cm.): [unsigned 12^4], 24 leaves, pp. *[5]* 4-10 [11] 12 [13] 14 [15] 16-18 [19] 20 [21] 22 [23] 24-30 [31] 32-44 *[2]*.
Contents: [1-2] blank [3] title, [4] imprint 'Two hundred copies reprinted, | with additional illustrations, | from the Georgia Historical | Quarterly for March, 1934', [5] text, 4-10 text, 11 facsimile, 12 text, 13 facsimile, 14 text, 15 facsimile, 16-18 text, 19 facsimile, 20 text, 21 facsimile, 22 text, 23 facsimile, 24-30 text, 31 facsimile, 32-44 text, [47-48].
Type: 15.5 X 10 cm., Roman 90, 34 lines.
Paper and Binding: Printed handmade paper self wrapper '[within two 11 cm. rules] Located Georgia Imprints of | the Eighteenth Century Not | in the DeRenne Catalogue | *By Douglas C. McMurtrie* [swash C]' , wire bound.

17. [Within an ornamental border 13.5 X 8.5 cm.] A Note On | North Carolina | Printing History | BY | *Douglas C. McMurtrie* [swash C] | CHICAGO | PRIVATELY PRINTED | MCMXXVIII

(21.5 X 14 cm.): [unsigned 1^8], 6 leaves, pp. [1-2] 3-6 [7-8].

Contents: [1] title, [2] imprint *'of this booklet, there have been printed in / the month of October,* 1928, *two hundred and fifty copies only. The cover, title page, [digraph ct] / all display lines and folios are Ludlow-set / in True-Cut Caslon and Ludlow / borders and ornaments.'* 3-6 text, [7-8] blank.

Type: 13 X 8.5 cm.; Roman 100; 27 lines.

Paper and Binding: Printed yellow paper wrapper with fore-edge fold '[within two ornamental rules 9 cm.] A Note On | North Carolina | Printing History'.

18. [Within an ornamental frame of two hairline rules and one two point rule 16.5 X 10 cm.] NOTES IN SUPPLEMENT | TO | "THE FIRST PRINTERS | OF CHICAGO" | BY | *Douglas C. McMurtrie* [swash C] | [printer's ornament] | CHICAGO | PRIVATELY PRINTED | MCMXXXI

Collation: (22 X 14.5 cm.): [unsigned 1^8], 8 leaves, pp. [1-4] 5-8 [9] 10 [11] 12 [13] 14 [15-16].

Contents: [1] half title, [2] blank, [3] title, [4] imprint 'An edition of two hundred | and fifty copies printed in | the month of June, 1931' 5-8 text, 9 facsimile, 10 text, 11 facsimile, 12 text, 13 facsimile, 14 text, 15-16 blank.

Type 16.5 X 10 cm., Roman 105, 31 lines.

Paper and Binding: White laid paper with vertical chainmarks. Printed yellow cardboard self wrapper '[between two ornamental rules] NOTES IN SUPPLEMFNT | TO | "THE FIRST PRINTERS | OF CHICAGO"' wire bound.

19. [Within an ornamental border 14.5 X 8.5 cm.] The Pioneer Printer | of Georgia | BY | DOUGLAS C. McMURTRIE | [printer's ornament] | CHICAGO | EYNCOURT PRESS | MCMXXX

Collation: 21.5 X 14 cm. [unsigned 1^8], 8 leaves, pp. [1-4] 5-11 [12-16].

Contents: [1] half title 'The Pioneer Printer | of Georgia' [2] blank, [3] title, [4] imprint 'Two hundred and fifty copies | reprinted from The Southern Printer for June, 1929' 5-11 text, [12-16] blank.

Type: 15 X 9 cm., Roman 100, 30 lines.

Paper and Binding: Glossy white paper. Printed green laid paper wrapper with fore-edge fold 'The Pioneer Printer | of Georgia'

20. [Within an ornamental frame of one thick and one thin rule 15.5 X 9.75 cm.] Pioneer Printing | in Georgia | *By Douglas C. McMurtrie* [swash C] | SAVANNAH • GEORGIA | *Privately Printed* | MCMXXXII

Collation: (23 X 15 cm.): [unsigned 1^{20}], 20 leaves, [1-3] 4-39 [40].

Contents: [1] title, [2] imprint 'Two hundred copies reprinted from the | June, 1932, issue of the Georgia | Historical Quarterly.' [3] text 4-11 text, 12-13 facsimiles, 14-32 text, 33 facsimile, 34 text, 35 facsimile, 36-39 text, [40] blank.

Type: 15.5 X 9 cm., Roman 85, 37 lines.

Paper and Binding: Printed handmade paper wrapper '[within two ornamental rules 9.75 cm.] Pioneer Printing | in Georgia | *By Douglas C. McMurtrie* [swash C]' wire bound.

21. [Within an ornamental frame 13.5 X 8.5 cm.] The Price of Printing | in Philadelphia, 1754 | BY | *Douglas C. McMurtrie* [swash C] | [printer's ornament] | CHICAGO | PRIVATELY PRINTED | MCMXXVIII

(21.5 X 14 cm.): [unsigned 1^6], 6 leaves, pp. *[4]* 3-6 *[4]*.

Contents: [1-2] blank, [3] title, [4] imprint *'Of this booklet, there have been printed in / the month of October, 1928, two hundred / and fifty copies only. The cover, title page, [digraph ct] / all display lines and folios are Ludlow-set / in True-Cut Caslon and Ludlow / borders and ornaments.'* 3-6 text, [9-12] blank.

Type: 14 X 8.5 cm.; Roman 90; 28 lines.

Paper and Binding: Printed blue cardboard self wrapper with fore-edge fold '[between two ornamental rules 8.5 cm.] The Price of Printing | in Philadelphia, 1754'

22. *Two Early Issues of the* | COUNCIL BLUFFS PRESS | *Notes on the Resolutions of the Beloit Company / and on the Constitution of the State of Deseret* [digraph st] | BY DOUGLAS C. McMURTRIE | [printer's ornament | PRIVATELY PRINTED • DES MOINES | *mcmxxxv*

Collation: (21.5 X 14 cm.): [unsigned 1^4], 4 leaves, pp. [1-4] 5-6 [7] 8.

Contents: [1] blank, [2] facsimile, [3] title, [4] imprint 'TWO HUNDRED COPIES REPRINTED FROM | THE ANNALS OF IOWA FOR OCTOBER, 1931 | PRINTED BY STUDENTS OF THE CHICAGO | SCHOOL OF PRINTING' 5-6 text, [7] facsimile, 8 text.

Type: 15 X 9 cm.; Roman 90; 33 lines.

Paper and Binding: Printed green laid paper wrapper with vertical chainmarks '[between two ornamental rules 9 cm.] TWO EARLY ISSUES of *the* | COUNCIL BLUFFS PRESS | DOUGLAS C. McMURTRIE' wire bound.

23. [Within an ornamental rule 14.25 X 9 cm.] WAS THERE A PRINTING PRESS | IN WASHINGTON | IN 1844? | *By Douglas C. McMurtrie* | [Rule .75 cm.] | CHICAGO | BLACK CAT PRESS | MCMXXXIV

Collation: (21.5 X 14 cm.): [unsigned 1^6], 6 leaves, pp. [1-4] 5-7 [8-12].

Contents: [1] half title 'WAS THERE A PRINTING | PRESS IN WASHINGTON | IN 1844?' [2] blank, [3] title, [4] imprint 'Two hundred copies of this booklet reprinted from the Washington Historical Quarterly, Vol. 34 | No. 3, July, 1933. Hand-set in Ludlow True-Cut | Bodoni and its italic by Norman W. Forgue', 5-7 text, [8-12] blank.

Type: 14.5 X 9, Roman 110, 26 lines.

Paper and Binding: Printed blue paper wrapper 'WAS THERE A PRINTING PRESS | IN WASHINGTON | IN 1844?' wire bound.

24. WEST VIRGINIA | IMPRINTS | BEING A FIRST LIST OF BOOKS, | PAMPHLETS AND BROADSIDES | PRINTED WITHIN THE AREA | NOW CONSTITUTING THE STATE | OF WEST VIRGINIA–1791-1830 | BY DOUGLAS C. McMURTRIE | CHARLESTON • WEST VIRGINIA | CHARLESTON HIGH SCHOOL PRINT SHOP | MCMXXXVI

Collation: (23 X 15 cm.): [unsigned 1^{12}], 12 leaves, pp. [1-7] 8-24.

Contents: [1] title, [2] blank, [3-7] text, 8-24 text.

Type: 16 X 10 cm.; Roman 90; 36 lines.

Paper and Binding: Printed white cardboard wrapper '[between two ornamental rules 10 cm.] WEST VIRGINIA | IMPRINTS | BY DOUGLAS C. McMURTRIE'

V. Results of Historical Research.

A. Biography

1. Chronological Overview.

Kellar's account provides the most insight into the events of McMurtrie's life. McMurtrie's father was a prominent chemist who served as president of the American Chemical Association and wrote a famous treatise on sugar beets. McMurtrie attended the Hamilton Institute Military Day School and the Horace Mann School in New York. His first publishing venture took place when he was thirteen, the *Junior Spectator*, modeled after Joseph Addison's *The Spectator*.

He continued to publish at The Hill School in Pottstown, Pennsylvania, where he first experimented with typography and also served as manager of the yearbook. His college education took place at the Massachusetts Institute of Technology, where he continued to develop his skill in typography, edited the yearbook and contributed news items about the school to three Boston newspapers. The latter activity resulted in the threat of expulsion, and McMurtrie focused on athletics for the rest of his career in higher education.[32] After three years, he dropped out without graduating, his interest in typography stronger than the influence of his father's desire that he become an engineer.[33]

McMurtrie's first job, in 1909, was as head of printing for the Pittsburgh Typhoid Fever Commission. McMurtrie left this position soon after to become a freelance typographer in New York City. His work drew the attention of Ingalls Kimball, co-designer of the Cheltenham typeface and owner of the Cheltenham Press, who made him general manager and typography consultant to their advertising agency.

In 1910 McMurtrie first became interested in the plight of the crippled, an interest he would retain throughout his life. His efforts to compile a bibliography and collect as many publications on the subject as possible is the first sign of his lifelong interest in bibliography. From 1912-1919 he served as editor of *The American Journal for the*

Care of Cripples. He served as president of the Federation of Associations for Cripples from 1915-1919. He also studied bibliography under Wilberforce Eames of the New York Public Library during this period. On February 20, 1915 McMurtrie married Adele Koehler of Strasbourg, Alsace. They had three children: Havelock Hayden, Helen Josephine, and Baskerville.

From 1917-1918, McMurtrie served as director of the Red Cross Institute for Crippled and Disabled Men. He designed a lightweight aluminum artificial limb during this time which revolutionized the industry. Before McMurtrie's involvement, artifical limbs were carved out of wood by hand. McMurtrie devised a way to cast the limbs in aluminum in molds based on ready-made clothing, allowing the prostheses to be mass-manufactured for the first time in history.[34] He was also active in establishing physical and vocational training programs for the people disabled in the war.

In addition, he was interested in providing improved services for the blind, and toured the country with a British expert on blindness, conducting clinics and workshops in hospitals to demonstrate advanced methods of assistance for blind people. After resigning from this post in 1919, he continued to serve as a Red Cross trustee until 1926.

Simultaneously to pursuing these humanitarian objectives, McMurtrie continued professional activities in printing and typography. From 1917-1919 he directed the Columbia University printing office. When the Arbor Press bought Columbia's printing equipment in 1919, McMurtrie served as Arbor's president until 1921.[35] During this period, McMurtrie also studied bibliography under Wilberforce Eames of the New York Public Library. Towne notes that "the special collections assembled at Fifth Avenue and 42nd Street were an inspiration, and McMurtrie's affection for the N.Y.P.L. was always a grateful and profound one."[36]

Adams indicates a connection between McMurtrie's concern for people with disabilities and interest in improving the quality of printing. He cites unspecified evidence that impatience with the quality of printed circulars used to enlist financial support for war cripples provided additional impetus to his interest in disabilities issues.[37] However, in McCaffrey's view, McMurtrie decisively switched the emphasis of his leisure time activities in 1920, resigning from responsibilities that had to do with disabilities, and pursuing his new found interest in the history of printing.

McMurtrie was initially interested in Gutenberg and very early European printing. According to Adams, McMurtrie was astonished by the amount of misinformation available regarding the invention of printing. He began an exhaustive program of reading and translation on the subject. However,

> when it became evident that, due to our distance from most of the materials, it would be almost impossible for an American to make any contributions to the history of the cradle years of printing, Mac decided he could do work of greater value in the field of American printing history which, in turn, European scholars could not do.[38]

McMurtrie himself states that

> About 1924, my own interest in regional bibliography began. It proceeded from an effort to write a history of printing in the United States. I imagined that, with a couple of years of research in the New York Public Library, I could write a sound history of the American press. But when I came to explore the subject...I found that the available information was hazy, to say the least. Historical authorities in most of the states admitted that they could not tell with certainty when, where, and by whom the first printing was done. Where explicit statements were available, I found half of them were wrong.[39]

In 1924 he established his own press, Douglas McMurtrie, Inc., where he produced fine and commercial printing in a "state-of-the-art" printing plant of his own design. Unfortunately, the building of the facility, located in Greenwich,

Connecticut, caused such a substantial financial drain that McMurtrie was compelled to sell it to Condé Nast Publications in 1925.[40]

McMurtrie remained as a manager where he

> designed two typefaces, McMurtrie Title and Vanity Fair Capitals, and helped design the format for the *New Yorker* magazine. He was also instrumental in forming the Continental Typefounders Association, which introduced many European typefaces into the United States, and imported several on his own.[41]

In 1926 he worked for a short time as director of typography for the Cuneo Press in Chicago. From 1926-1927 he also served as editor for *Ars Typographica*, a magazine distinguished by its design and printing. He published *The Golden Book* in 1927, which went through four editions until it was completely revised and issued under the title *The Book: The Story of Printing and Bookmaking* in 1937.[42]

McCaffrey portrays the writing of these books as "interruptions of research on American printing history," and notes that McMurtrie learned to drink coffee during the production of *The Golden Book*, which was written in eight months. *The Golden Book* is also said to have sold more copies than any other book on printing every published. It was printed in four editions of over 20,000 copies when McMurtrie decided to revise.[43]

In 1927 he changed jobs for the last time, going to work for the Ludlow Typograph Company in Chicago, where he was employed as director of typography until his death. Ludlow supported his research in the history of printing, and afforded him the luxury to travel widely, both as a representative of the company and to pursue his own interests.[44] His research and many speaking engagements took him to Canada, Mexico, Central and South America, and Europe.[45]

During his tenure at Ludlow, he designed typefaces, including Ultra Modern, which is recognized as the first modern design offered by an American typefounding company in full range of upper and lower case. This face consistently outsold others

at Ludlow for many years. He had Ludlow cut several other faces for his own use, the most well known being McMurtrie Title and Vanity Fair capitals. And he worked to import the best European typefaces to the U.S. Typefaces McMurtrie imported include Astrée, original Didot, Le Mercure, Narciss, and Cochin.[46] Some of the publications of this period for which he had typographical responsibility are included in the *Fifty Books of the Year* selected annually by the American Institute of Graphic Arts on the basis of excellence in design and execution.[47]

In 1927 he wrote the first of the McMurtrie Imprints, which describe aspects of printing history for particular localities and list publications discovered within certain dates. Between 1927 and 1931 he published *First Printers of Chicago; Early Printing in New Orleans; New York Printing in 1693; Jotham Meeker, Pioneer Printer of Kansas; Early Printing in Wisconsin; Early Printing in Michigan;* and *Early Printing in Utah.* Most of these imprints "are short, mere articles in pamphlet form. Usually they are models of typographical excellence."[48] According to Towne, in conducting the research necessary to produce these titles, McMurtrie was "primarily a bibliophile, rather than a historian. He sought the first edition. He was not interested in what happened twenty or forty years later. He was not a journalistic historian or social scientist."[49]

Adams notes that the veritable flood of books and pamphlets that constitute the imprints are primarily a result of McMurtrie's practice of so-called progressive bibliography. McMurtrie published his findings as soon as possible regardless of degree of completeness. Adams defends this practice by comparing McMurtrie's findings in regional bibliography with the publication of the discovery of anesthesia:

> When bibliographers think about the confusion on the subject of the discovery of anaesthesia, so much of which is due to the problem of "why was it not put into print at the time?"–the bibliographers can better appreciate Douglas C. McMurtrie's habit of getting his findings promptly into print so that the world could share what he knew. Yet among his

> many publications it is noteworthy that a great number of his titles begin *A preliminary checklist of*...He always knew he had not exhausted the subject.[50]

McMurtrie's research process is identical to that advocated by his mentor Wilberforce Eames, who taught him to "find the printing and record the imprints and you will slowly but surely build up a dependable history of the press in any given locality."[51] McMurtrie also discovered that there is no geographical limit to the scope of investigation necessary to conduct research in this manner. He found significant early New Orleans imprints in the Bibliothéque Nationale in Paris; the Bancroft Library in Berkeley; the Huntington in San Marino; and the Archives of the Indies in Seville, Spain.[52] Lawrence Wroth describes the significance of this particular early McMurtrie imprint:

> In the field of United States printing history his most important contribution was probably *Early Printing in New Orleans, 1764-1810*, first published in 1929, in which the origins of the press in Louisiana were pushed back several years beyond the usually accepted date and the actual beginnings shown against the background of a significant social and political background.[53]

The separately printed books and pamphlets known as the Imprints were intended to become the raw material for the four volume *History of Printing in the United States*, of which Volume II was published by Bowker in 1937, the same year in which *The Book* was published.[54] A review of Volume II, which covered the middle and south Atlantic states, written by Robert W. G. Vail, then-president of the American Antiquarian Society, indicates its importance to scholars and book collectors.

> Here is a tool which no rare book shop, newspaper office, library or Americana collection can afford to be without...Mr. McMurtrie has been gathering material for this work for ten years and in the process he has ransacked every library, little or big, within his reach, either here or abroad. As a by-product of this greater work, he has published over 200 books and pamphlets, each a preliminary study of some phase of the history of American printing. No one else has had the combination of

> knowledge, organizing ability, enthusiasm and energy which this great task required. But even though he works with surprising rapidity, he is accurate and his style is clear, interested and unhurried.[55]

Vail also comments on the physical make-up of the book. He praises its clarity of printing and illustration; the relevance of the map showing the date that printing was introduced in each state, which is reproduced on the endpapers; the comprehensiveness of the bibliography and notes; and its handsome and attractive buckram binding.

McMurtrie was considering wide-scale cooperative research in order to complete his *History of Printing in the United States* when he was introduced to Luther H. Evans and Robert Binkley of the Works Project Administration's Historical Records Survey. Both McMurtrie and Evans made presentations at a 1936 meeting of the Southern Historical Association in Nashville, Tennessee. McMurtrie's talk focused on the scarcity of information on the early history of printing in the U.S., while Evans discussed the fledgling Inventory project.

Subsequent discussion and correspondence soon convinced Evans that finding, describing and noting the location of all American imprints through 1876 was an appropriate activity for the Historical Records Survey. He named McMurtrie the head of the American Imprints Inventory and assigned him thirty staff members.[56] Soon the project was expanded in scope to investigate printing in all states through 1876 (when Leypoldt's United States Catalog began to record American publications). McMurtrie directed this project until 1941.[57]

In an article in the *Christian Science Monitor* of March 23, 1940, John C. Bond describes the project:

> All titles recorded by the field workers are first sent to field headquarters...where they are typed, proofread, duplicates filed, and the originals sent to the central offices in Chicago. Each slip shows by Union Catalogue symbols the library in which the imprint was found. When examined in Chicago, if the same title has been reported from a number of places, the location symbols are consolidated on a single slip. All locations

> are later reported to the Union Catalogue of Library of Congress for permanent record.[58]

Bond also describes the value of the enterprise to the scholar:

> In one library was found the long-sought "Constitution and Ordinances" of the short-lived rump State of West Florida, printed at Natchez in 1810. A worker in Philadelphia encounters a pamphlet printed in Carson City, Nevada, reporting a speech by a western politician on womens' suffrage. Hardly a day passes without recording the discovery of a publication which some scholar has been hunting for years. Whether his interest be fire insurance or religion, glass making or agriculture, the WPA's American Imprints Inventory is busy turning up material.[59]

An abstract of a presentation entitled "The Preservation of Local Historical Manuscripts and Archives" which McMurtrie provided to the ALA Director of Publicity in 1936, provides interesting examples of the kinds of discoveries which were taking place due to the Imprints Inventory at this time:

> For example, a textbook printed at Shawnee Mission in the second year of printing in Kansas, no copy of which has ever been found, was discovered in a library in Pittsburgh. The first pamphlet ever printed in Cleveland, Ohio, was found in Cambridge, Massachusetts. Seven previously unknown pre-revolutionary documents of noteworthy historical importance were reported from Winston-Salem, North Carolina. These examples could be multiplied without limit.[60]

At its height, the American Imprints Inventory employed more than 2,000 unemployed white collar workers throughout the United States. Bond quotes McMurtrie who, characteristically, focuses on the humanitarian aspects of the project:

> The transformation in the lives of workers on the Inventory, many of whom have been rescued from idleness and given an opportunity to participate in worthwhile activity, is little short of inspiring. For example, a man well past middle years, of cultured background, had tried in vain for five years to find employment. He was given a job on the Inventory project. He entered into it with enthusiasm, and has had three promotions. He could not be more interested if it were his personal business.[61]

McMurtrie's vision for the Inventory included the publication of 250 volumes of imprints relating to the states or specific locations. Fifty volumes would comprise a subject index. He also intended to publish the cards themselves in a national bibliography, a goal which was not achieved during his lifetime. By-products of the project included McMurtrie's *Manual of Procedure*, which appeared in several editions; *Location Symbols for Libraries in the United States, Instructions for the Description of Broadsides* and *Instructions for the Examination of Newspaper Files* which appeared by 1939; followed by *Additions and Corrections* (for the location symbols) and *A Manual for Newspaper Description* in 1940.

In the six years of the project's existence, the National Imprints Bibliography, located in Chicago, consisted of over 15 million initial entries, resulting in over 8 million separate entries. The American Imprints Inventory supplied thousands of new items and their location to the Union Catalog of the Library of Congress, some of which existed in only a single copy. McMurtrie himself reports that "out of a total of 2,238 titles reported to the Union Catalog in the last few years, 90.8 per cent were retained as titles which were not already in that huge record of holdings."[62]

In 1940 McMurtrie resigned his position with the Historical Records Survey, which in fact had served to interrupt rather than further progress on his four-volume *History*. After McMurtrie's resignation and the discontinuance of the WPA in 1941, the work was continued for a time under the auspices of the Bibliographical Society of America. Its president, Thomas W. Streeter and McMurtrie arranged assistance from the Rockefeller Foundation to continue the work at the Newberry Library in Chicago under Streeter's direction. Luther H. Evans was at this time principal assistant librarian of the Library of Congress, and he enlisted the cooperation of Archibald MacLeish, Librarian of Congress in continuing the project. A total of more than 50 publications resulted. However, eventually the work halted, and the 15 million unpublished cards were deposited at the Library of Congress.[63]

In evaluating McMurtrie's achievement, Lawrence Wroth states:

> the result of his work has been that the history of the press in the United States, with Evans' *American Bibliography* and Brigham's *American Newspapers* as its foundation, has been so fully recorded that little remains for social and literary historians to do except interpret its implications.[64]

Following his resignation, McMurtrie played a key role in planning and coordinating a number of activities celebrating the 500th anniversary of Gutenberg's invention of moveable type. He planned the initial dinner in Chicago where he presided over 1500 assembled guests, each of whom received a facsimile in color of a folio page of the forty-two line Bible. In addition he collected, edited, published, and had translated all available source documents relating to Gutenberg's invention, which he published in 1942 under the title *The Invention of Printing: A Bibliography*. He also wrote and published a children's story about Gutenberg entitled *Wings for Words*.

During the years of the second world war, McMurtrie became interested in the European underground press. He secured original copies of underground newspapers produced in France and Czechoslovakia and published them with commentary. In 1944, he published "Joseph Skalda, Underground Editor and the Patriot Underground Newspapers of Czechoslovakia." He intended to initiate a large-scale project designed to expose Nazi repression through publication of the European underground press in the U.S. at the time of his death.[65] McMurtrie died of a heart attack on September 29, 1944.[66] Kellar describes the events that led up to to McMurtrie's death at the age of 56:

> In February, 1944, Douglas became ill with influenza, returned to his activities too soon, and seriously injured his heart. His physician then told him that he would live to a reasonable old age if he abandoned practically all of his activities and henceforth led a quiet and retired existence. If he continued as formerly, he would not live very long. After thinking over this ultimatum, Douglas decided to go ahead without restraint... Accordingly he continued his usual activities. On September 19, he stayed

> in bed until late, which was unusual for him, and about ten o' clock died quietly in his sleep.[67]

His obituary in the *Chicago Tribune* stresses his career as director of typography for Ludlow Typograph and describes his extensive output as principle type designer for over one hundred daily newspapers. The *Tribune* cites *The Book* and *Wings for Words* as his best known works. The article mentions his interest in the crippled, but not his contribution to the American Imprints Inventory.[68]

The New York Times includes similar coverage, along with information concerning his educational and professional careers at MIT, Condé Nast, Cuneo Press, and his editorship of *Ars Typographica*. This source also documents his position as a recognized authority in the graphic arts, and his contributions to typography, bookmaking, and bibliography, including his role with the Inventory. He is said to have caused renewed interest in the study of European typography, and the European typefaces which he imported are listed as Astré, original Didot, Le Mercure, Narciss, and Cochin.[69]

McMurtrie is frequently cited in books focusing on the history of printing in America, which indicates the significance of his work. Eleven works and ten additional mentions of McMurtrie are found in Isaiah Thomas' *The History of Printing in America*. Lawrence Wroth cites McMurtrie four times in *The Colonial Printer*, in the context of seminal works in the history of American printing which focus on particular geographical locations.

In the chapter entitled "Fine Bookmaking," in *Printing in the Americas*, Oswald states that McMurtrie, "of Chicago, through his connection with Columbia University Press, in New York, Condé Nast Press, of Greenwich, Connecticut, and under his own name in New York, produced good books. McMurtrie has also written many articles and books relating to printing subjects, particularly on the history of printing in America."[70] G. Thomas Tanselle discusses McMurtrie's

influence on bibliography, and criticizes his lack of attention to physical detail including signature collation, in an essay entitled "The Bibliography and Textual Study of American Books."[71]

2. Personality.

All firsthand accounts indicate that, as a person, McMurtrie can best be characterized as flamboyant, dynamic, and charismatic. He has been described as "a gargantuan man, weighing usually over three hundred pounds, with appetites to match."[72] Kellar recalls that "he told me once he had taken off sixty pounds and remarked that he still weighed 350."[73] Towne recalls his first meeting with McMurtrie when they were introduced by the secretary of the American Library Association

> in a crowded elevator in the Stevens Hotel...in Chicago at an annual conference of the American Library Association, back in 1933. As the elevator shot downward and reached the main lobby floor, a sigh of relief went up from those who had come down with Douglas, for the floor of the elevator had *not* given way after all.[74]

Kellar and others also state that he carried his weight well, and was broad-shouldered and well-proportioned. McMurtrie was also somewhat of a dandy, and is reported to have been extremely fastidious in terms of his appearance. Starting in 1910, he had all of his clothing custom made to his specification, consisting of

> a dark four-in-hand tie, a pleated linen shirt, over which he wore a plain dark coat cut rather longer than usual, with accompanying dark or gray striped trousers and light spats. For formal afternoon occasions, he substituted a Prince Albert for the plain coat. He seldom wore a hat in the daytime over his shock of iron-grey hair or indeed an overcoat even in the coldest weather. A straight cane with a silver knob completed the ensemble. The total effect, coupled with a sense of great personal dignity, was distinctive and striking. Striding briskly up Fifth Avenue in New York City or walking rapidly along Michigan Avenue in Chicago, McMurtrie presented an imposing figure.[75]

McCaffrey portrays McMurtrie as cheerful and quick to smile. He states that colleagues rarely knew him to be cross or irritated, "though he is firm in his

insistence on thorough and conscientious work.[76] Adams notes that "his personality, his geniality, his stimulating conversation and above all his hearty laugh will never be forgotten by those who knew him."[77]

Kellar relates the story of an occasion in which an acquaintance who had not seen McMurtrie for years heard a booming laugh in a darkened theater in London and said aloud "That's Doug McMurtrie."[78] On another occasion, McMurtrie is said to have interrupted a contentious meeting in Washington by rising uninvited to tell a long and involved joke.

> Then he began to laught uproariously at his own story. He laughed and laughed and laughed. At first, the people present looked at him as if he had lost his mind. Then, suddenly, his attitude became infectious, others joined in his prodigious amusement, and following a hanging instant of time which seemed to last forever, the remainder of those in the room alos began to rock with mirth.[79]

McCaffrey also reports that McMurtrie

> has given many a gathering more than its share of good laughs. Some of his best are true stories "on" himself, such as his account of how he played the E-flat bass horn for a full year in the Tech band, without ever getting a sound out of the far end of the instrument.[80]

He was an accomplished gourmet who studied cooking professionally on two occasions. He is said to "have shattered all precedents at Horace Mann School when he insisted on taking an optional course in cooking. He did–in a class made up otherwise of 32 girls."[81] He also took a cooking class at Columbia University after he left MIT. When dining out, if he approved of the meal he would frequently re-order and consume it a second time, as a compliment to the chef. McMurtrie often sent favorite recipes to chefs and these became part of their repertoire. Clam Chowder a la McMurtrie was on the menu at the Cape Cod Room of the Drake Hotel in Chicago for years.[82]

He enjoyed the theater, music, and listed dancing as his favorite pastime. He was acquainted with many of the top band leaders and theater stars of the day. He was

said to have been exceptionally light on his feet for his height (over six feet) and girth. According to Kellar, McMurtrie was

> An expert performer, the intricacies of the waltz, the tango or the conga were no mystery to him...Women who danced with him were enthusiastic in praise of his fine sense of rhythm. To observe McMurtrie in full dress regalia, adorned with a red or blue cumberbund, gliding majestically in and out among the other couples on the floor, was a memorable sight. People often stopped dancing themselves to watch him.[83]

McMurtrie had an uncanny skill for anticipating trends in typography. He related his ability to forecast the next development in the graphic arts to his love of music. He told Kellar that listening to music in a night club or concert stimulated his imagination and gave him ideas, especially about advertising and printing. He surmised that his response to modern music served to tie his art more closely to the popular imagination. McMurtrie also enjoyed telling tall tales, walking, and driving his Cadillac through the streets of Chicago.[84]

Acquaintances are unanimous in noting his immense personal energy and vitality, in Kellar's words "the sense of power which radiated from his personality."[85] He was a man of great energy and focus, and needed very little sleep. Charles Heartman states that trying to get McMurtrie to slow down "was like trying to stop a running motor by the wave of a hand."[86]

McMurtrie was a prodigious worker who wrote easily and well. Often a single draft sufficed before printing. Kellar describes receiving a typed draft of a committee report two days before it was to be delivered before the American Historical Association in Washington, D.C. The only change he had to suggest was the addition of two commas. Furthermore, the same afternoon McMurtrie had the text set in page proof, printed, and bound. 1000 copies of the report in pamphlet form were delivered to Kellar on the train to Washington.[87]

In terms of his personal relationships, it seems that some were intimidated by McMurtrie's ebullient manner. Others expressed professional jealousy for the volume, significance and variety of his undertakings, or fear of his unorthodox methods. Kellar says that McMurtrie

> could be conventional and was in many ways. Nevertheless, he was not an orthodox person. There was a bigness in his thinking which swept aside all petty considerations...and he was only satisfied with the one objective he sought–the truth. To obtain it, he perceived shortcuts and methods that hitherto had not been known or used. These characteristics won him the awe, admiration and support of the comprehending, while they aroused fear and alarm on the part of those of lesser vision and more conservative thinking...He was frequently more understanding and tolerant toward those who did not agree with him than they were toward him.[88]

Heartman records an account of long-running feud between McMurtrie and a competitor, Mr. Bullen of the American Typefounders Company in New Jersey. McMurtrie felt that Bullen's efforts to discredit him by publicizing a bad debt he had incurred while at the Arbor Press caused him to be bypassed for certain honorary degrees and memberships. Later, however, after Bullen's death, McMurtrie assisted his destitute widow in finding employment during the height of the depression.[89]

Heartman implies that McMurtrie could be rather ruthless in his public criticism of others, a characteristic that seems to have upset some colleagues. Heartman states, in his typically round-about and adulatory fashion

> McMurtrie is not particularly awesome or unapproachable. He never shows the overbearing attitude of one who knows it all. Yet he has the disconcerting habit of being able to listen, at some meeting, to a long paper in which some project is explained, the time already expended on the undertaking, the assistance secured, and the probable progress outlined, and to get up in a discussion following such a paper, and in a few well-chosen words, tell the proponent enough to bring it home to him that he really has not made himself acquainted with the intricacies of his undertaking. Of course that is a little disconcerting, particularly when it is done as subtly as Douglas C. McMurtrie does it, never for a minute forgetting to praise the other's integrity, his wisdom, energy and what not;

> only laying open in a factual manner the weaknesses, overlooked angles and insurmountable obstacles behind the idea and project.[90]

All of McMurtrie's biographers emphasize his gregarious nature, and his extensive worldwide network of friends and colleagues. Heartman calls him a "combination of polished savant and companionable human being, full of fun and hilarity."[91] Kellar notes that McMurtrie tended to compartmentalize his activities and the people who worked with him, to the extent that upon his death, many were surprised that he had been involved in so many projects concurrently, thirty in all.[92] He also remarks upon his extensive correspondence, having witnessed McMurtrie consistently post fifty or more letters each day, "partly handwritten but mostly typed, and some very long."[93]

McMurtrie belonged to a number of international organizations including the Bibliographical Society in London, Gutenberg Gesellschaft, Deutscher Buchewerbeverein, the Bibliographical Society of America, the American Institute of Graphic Arts and the Society of Typographic Arts. And he was

> active as a member of a number of ...historical associations, national, regional and state, and maintained a large circle of acquaintances among historians, bibliographers, and many other groups in addition to his affiliations within his own craft.[94]

The introduction to *Modern Typography & Layout* reflects the high caliber of this network of associates. McMurtrie cites as personal correspondents such prominent artists and designers of the time as Jan Tschichold, Philip Albinus, Willi Baumeister, Kurt Schwitters, El Lissitsky, Tristan Tzara, and Piet Zwart.[95] In the introduction to *The Book* he acknowledges prominent colleagues including George Utley, Pierce Butler, and Will Ransom.[96]

He also associated with prominent librarians and bibliographers of the day, including Eames, Evans, McLeish, Adams, and Wroth. He kept a personal file labeled ALA, which contains correspondence with Evans; George A. Shwegman,

who was responsible for the Library of Congress' Union Catalog; and Margaret C. Norton, a librarian from Springfield, Illinois. Much of this correspondence consists of letters of reference for people who had been employed with the American Imprints Inventory project, or requests for recommendations for new field workers.

He maintained close ties with both the American Library Association and the American Antiquarian Society throughout his life, and was often called upon to speak at events sponsored by these organizations. Towne notes that

> Living in Chicago as he did, McMurtrie was long a well-known figure to the members of the A.L.A. headquarters staff. He attended many A.L.A. conferences and often spoke at them. When in discourse with Milam or Bishop or Keogh or Gerould, or many another, McMurtrie was always intimately addressed as "Douglas." He visited our state libraries, sometimes too briefly, and knew the "top brass" in these institutions, and their reference librarians, often under the friendliest circumstances.[97]

McMurtrie is regarded by his biographers as an excellent lecturer. Heartman states that "whoever has gone to conventions or meetings, or gathered groups, and listened to a lot of dry papers, knows that any time Douglas C. McMurtrie speaks, one does not go to sleep."[98] He praises McMurtrie's knowledge and control of the facts, his method of execution, precision in wording, and tendency to focus on only the relevant.

He also was called upon to speak frequently to groups as a result of his association with the International Association of Printing House Tradesmen. McCaffrey notes, that in 1939, due to the generosity of Ludlow, McMurtrie had

> been able to give talks packed with up-to-date information to a majority of the clubs in the International. I asked him once how many clubs he had spoken to and he counted off on his fingers 42 (and he must have missed some), of which nine are on the Pacific coast and four in Canada...to many of these clubs he has spoken several times, being invited back as a result of his first appearance.[99]

McMurtrie is frequently praised for his generosity as a bibliographical scholar. This generosity and the wide dissemination of McMurtrie's work improved the accuracy of appraisal of rare American imprints. Heartman states that McMurtrie's

> tremendous bibliographical apparatus and his knowledge are never withheld from anybody seeking information. He knows no jealousy in that respect and is willing to let anybody make use of hitherto undisclosed facts. Collectors and booksellers have properly made much out of the evidence of rarity. They have quoted unreliable and uninclusive auction records and incomplete censuses in setting forward how few copies of an item are shown. In this respect McMurtrie has not been so helpful, because he has shown the bibliographical world that some of the greatest so-called rarities are to be found in the most obscure places.[100]

3. Aesthetics.

As a typographer and designer of books, McMurtrie's work is elegant, implies a respect for the past, and remains thoroughly grounded in the modern sensibility of his time. McCaffrey notes that

> during the years spent as a manufacturing printer Mac produced many fine examples of printing. Through the late Walter Gilliss, he printed many catalogs and deluxe publications for the Metropolitan Museum of Art, catalogues for Mr. J. Pierpont Morgan, and three of the volumes of I.N. Philip Stokes "Iconography of Manhattan Island." He was a pioneer in the design and production of fine trade books for publishers such as Macmillan, and he also turned out many distinguished privately printed volumes. His work was well represented in the earlier shows of the "Fifty Books of the Year." [101]

Additional aspects of McMurtrie's concern with the quality and development of typography are revealed through an examination of three of his titles which focus on issues in typography, book design, and printing history: *Book Decoration* (1928), *Modern Typography & Layout* (1929), and *The Book: The Story of Printing and Bookmaking* (1937).

Each of these works bears the unique stamp of McMurtrie's personality and aesthetics simply by virtue of their design, typography, and writing style. Form and

function are closely linked, even in the earliest example. *Book Decoration* is a small (5 1/2" X 8 1/2"), slim, handsome volume which consists of 45 examples of borders, ornaments, and headbands in reproduction. The facsimiles range from the work of the first book decorator, Erhard Ratdolt, to contemporary examples. McMurtrie's brief introduction is typically written in clear and vigorous prose. Also typically, the writing is opinionated. McMurtrie alludes to the importance of the modern movement in all fields of creative art, while allowing that the present volume contains only classic decorations. The binding, cover, and title page serve as excellent examples of McMurtrie's artistic sensibility.

Heartman describes the genesis of *Modern Typography & Layout* as McMurtrie's successful attempt to play the reporter and "scoop" the competition. This book was the first to report on the school of modern typography, which derived from the functional design movement, and was having significant influence on type design in Europe. Upon first discovering this movement, McMurtrie

> immediately contacted the well-known typographers who were working in the new manner, and secured from them the best samples of their latest work. At the same time he studied and read every available article discussing the new principles, with the exciting results that before a single article appeared in English on the subject, Mac dropped into the laps of American typographers his volume...garnished with a preface by the long-loved Edmund G. Gress, for many years the editor of *The American Printer*. This was "hot" news and a subject for artistic controversy. Students of layout and design will recall the enthusiastic outbursts, pro and con, engendered at the time. The edition was a sell-out, as was the British edition in London.[102]

In *Modern Typography & Layout*, form even more closely follows function than in *Book Decoration*. The book is executed precisely in the spirit of the new typography it describes. The book is large, (9 1/2" X 12 1/2") in order to contain the illustrations which are its primary focus. Title heads are in McMurtrie's own Ultra-Modern face, set flush left as required by the design principles of the modern movement. Body type is Ludlow Stellar Bold, a modern sans serif face which is

widely leaded, and retains a modicum of the human, since it was originally drawn by hand. Ornament consists solely of twenty closely set one point vermilion rules which run from the top of the page to the opening of the text, and from the bottom of the text to the bottom of the page, aligned with the right and left margins. These rules are designed to lead the reader's eye to the following page, and also inform the reader where the text starts again, since it is frequently interrupted by illustrations.[103] This book itself serves as an excellent introduction to the trends it describes.

The Book, on the other hand, is classic in design, as befits a comprehensive history of printing and bookmaking. It is especially useful for its copious illustrations and excellent bibliography. Gustav Jensen designed the jacket, binding, and title page decoration, which is a stylized, loosely drawn type ornament printed in blue and very organic in form. This ornament reflects a divergence in style from that exemplified in *Modern Typography & Layout*, which reflects of changes in typographic fashion between 1929 and 1937.

The first three chapters in *Modern Typography & Layout*, "The Stranglehold of Tradition," "Twentieth Century Standards of Beauty," and "Rebellion in the Arts" reveal McMurtrie's profound and clearly articulated understanding of the history of art in general, and of the graphic arts in particular. His depth and breadth of knowledge in the arts and culture is reflected in a decidedly humanist respect for the past, accompanied by a healthy disrespect for artistic developments which do little but copy it.

McMurtrie's perceptions about typography changed somewhat over the years. In the introduction to *Book Decoration* he explicitly expresses his belief that "...some of the first books printed rank among the finest printed books of all time."[104] He also calls William Morris "the greatest artist of modern times in the history of book decoration."[105]

But in *Modern Typography and Layout* he bemoans the atavistic tendencies of a typography characterized by the the practice of simply rummaging among books of the past in search of a model rather than striving for innovation. He makes the provocative assertion that "to have seen three Kelmscott Press books was to have been acquainted with them all."[106] He expresses the philosophy that "when art is not in a generative stage it becomes slowly but surely degenerative."[107]

McMurtrie reveals a genuine excitement for the "modern" typography, which is derived in part from the influence of the Bauhaus school, and characterized by sans serif type, a rejection of formalism and dynamic tension in design. But this enthusiasm is always tempered with an aesthetic based on his training in classic typography, and he includes negative examples of excessive applications of the new style as well as those he considers positive models. By way of introduction, he provides an eloquent metaphorical essay which links typography and engineering. However, he also criticizes the extremists among proponents of the new typography:

> If there is anything that the new typography must express, in order to express the modern age at all, it is motion. But it is vitally necessary to our purpose to distinguish which motion it is that demands expression in our typography–the motion of thought, the motion of life, or the motion of the machine...There is simplicity, economy of material, and fitness to function of the nude athlete's body, which is neither mathematical nor abstract.[108]

In *The Book*, McMurtrie's attitude concerning fine printing is revealed to be more democratic than many of his predecessors and colleagues. He applauds the efforts of fine printers who produce high quality, affordable editions of significant works, and practically sneers at those who do little but re-print classic texts in ostentatious and costly variations. In the final chapter, entitled "The Printer's Ideal," he states his philosophy in this regard:

> Books were not made more beautiful by the invention of printing, the five hundredth anniversary of which is upon us; but by the use of the new process beautiful books were produced in quantity and, through wider

> consequent circulation, became–instead of decorations on the shelves of the wealthy and powerful–vital forces in molding the thought of the people. From this precedent it is logically derived the objective we have stated: the fine making of common books. Is this not an ambition to challenge the imagination of the bookmaker of idealism?[109]

B. McMurtrie's Research Process.

Evidence demonstrates that McMurtrie did indeed use numerous collaborators, principally librarians, in producing the imprints, including the twenty-four titles described in this paper. In correspondence related to the publication of *A Bibliography of Morristown Imprints*, McMurtrie's publisher, Edward S. Rankin, suggested that McMurtrie delete his planned acknowledgment of those who assisted him in research and preparation of the manuscript. McMurtrie replied

> I should be reluctant to omit the acknowledgements to the various persons who contributed materially to the compilation of the list. It is due in part to my care in acknowledging such cooperation that I continue to obtain generous aid on numerous bibliographical projects.[110]

Albert H. Allen was McMurtrie's most consistent collaborator. He is acknowledged in virtually every imprint which includes acknowledgements at all, and is listed as co-author of *A Forgotten Pioneer Press of Kansas*. Kellar states that

> after he [McMurtrie] came to Chicago, he associated with a skilled bibliographer, Major Albert H. Allen, who collaborated in various bibliographical publications. As he [McMurtrie] described it, he did most of the field work and research while Allen largely aided in whipping the material into final form, at which he was very competent.[111]

Allen himself, in reference to Chapter I of *The Book*, defines his role as "library work, verifying and completing references."[112] However, other evidence indicates he was perhaps not always content with the degree to which his contribution was acknowledged. In reference to *Early Printing in Wyoming and the Black Hills* he states

> You will see that it is...by Douglas C. McMurtrie. Mr. McMurtrie's part in the work consisted in having the material collected. But the sorting out, selecting and arranging of the material, and the writing of the "copy" including the index, was about 95% of the work which is called on page 74 of the book, "checking and amplifying the material."[113]

McMurtrie's research process for identifying early imprints consisted of first consulting the imprint catalog of the New York Public Library, which at that time classified titles by place of printing.Field researchers would then go to public libraries at the locality being studied and begin to identify early examples of printing. He describes the process in the introduction to *A Bibliography of Peoria Imprints 1835-1860:*

> We first look for official documents of the city or county. Local directories come next. Then we seldom fail to find constitutions, proceedings, or bylaws of the local Masonic lodges. The churches represented in the area during the pioneer period invariably yield a number of titles: in this instance, Protestant Episcopal and Baptist. The Odd Fellows and Good Templars are other author entries to be consulted. The educational institutions in the community or its near vicinity will be found to have patronized the local printers for the production of their catalogues and other publications.
>
> By this time, we will have undoubtedly encountered a number of works by individual authors. When such a title is found, the search for other writings by the same author is indicated. Advertisements of new publications in the local newspapers will provide additional titles, and one book or pamphlet will often be announced or advertised on the back cover of another.[114]

Much of this work was accomplished through the mail, enlisting the aid of a virtual army of librarians on the national and local level. For the same little pamphlet on early Peoria imprints, which is just thirty-two pages long, McMurtrie acknowledges the assistance of ten collaborators. Aside from Allen and professionals from local public libraries and historical societies, McMurtrie frequently consulted with librarians at Harvard and the Huntington Library, and almost always with the New York Public Library, the American Antiquarian Society, and the Library of Congress.

Of the twenty-four imprints described above, only *A Bibliography of Morristown Imprints, A Bibliography of Peoria Imprints, Early Printing in Milwaukee,* and *Early Printing in Tennessee* include acknowledgements. Aside from libraries and librarians associated with the locale which provides the focus of the imprints, all four recognize the Library of Congress, the New York Public Library and the Huntington Library. In *Early Printing in Tennessee* McMurtrie also expresses his appreciation of "my bibliographical assistant, Mr. Charles H. Good."[115]

McMurtrie's process for publication of the Imprints often included first contacting a sympathetic periodical publisher, the state historical society or another publisher within the state he was studying. For example, in a letter to Mr. E.W. Palmer of the Kingsport Press in Kingsport, Tennessee he states:

> I have just completed a study of early Tennessee printing history, with a bibliography of early Tennessee imprints, which I believe constitutes a worthwhile contribution to Tennessee history. I generally make arrangements for printing and publishing such studies in the state with which they deal, and I have been wondering whether you might be interested.[116]

After finding a publisher, McMurtrie would continue to try to place articles there. *Pioneer Printers of Georgia* was originally published in *The Southern Printer* in June of 1929. On September 29, 1930 McMurtrie wrote to its publisher "If you would be interested in short articles on printing history in several other of the southern states, I should be glad to prepare them for you..." Heartman lists two additional imprints that originally appeared there: *The First Printer in Florida* (April of 1931) and *Pioneer Printing in Mississippi* (April, 1932).

Once the article or pamphlet appeared, McMurtrie would make arrangements with the same publisher to issue a limited edition of reprints, usually supplying the type for the new title page and the illustrations, but trying to avoid the cost of re-setting the type. As indicated by the similarities in the descriptions, above, his

preferred format was "a 5 X 7 1/4 inch page–type about 35 picas deep–with cover–wire stitched–at $1.00 per page."[117] These reprints make up the majority of what is referred to as the McMurtrie Imprints, and fifteen of the twenty-four imprints described conform to this format. Of the 195 imprints listed in Heartman by state, 108 were reprinted from other sources. The others were privately printed by McMurtrie's employers, the Ludlow Typographic Company; local Chicago publishers including the John Calhoun Club, the Cuneo Press, and the International Association of Printing House Craftsmen; and in the case of *West Virginia Imprints*, by a high school printing class.

In some cases the publishers would cover the cost of producing the reprints themselves. In a letter dated March 12, 1932, Charles Heartman informs McMurtrie "I cannot see my way clear to make any separate issues of the articles in the magazine. I made a few out of the first number, but their cost was prohibitive."[118]

As additional early imprints were discovered, McMurtrie would then follow the same process in publishing and reprinting the new material, as he describes in a letter to Laura Luttrell of the McGhee Library in Knoxville,Tennessee:

> I hope you will keep notes of errors or imprints which you may run across which are not listed in the book. The publication of such a volume almost always brings out new information, and I very frequently publish a supplementary pamphlet at some time in the future bringing the material up to date.[119]

Upon publication, McMurtrie would send copies of the completed imprint to libraries, historical societies, and others in the U.S. and overseas. He mailed *West Virginia Imprints* to sixty-two separate organizations, including the Library of Congress, the American Antiquarian Society, the Huntington Library, and the New York Public Library; Historical Societies in Minnesota, Wisconsin, New York, Western Pennsylvania, Pennsylvania, and Ohio; college and university libraries including the Universities of Chicago, Illinois, Michigan, Pittsburgh, California,

Washington, West Virginia, Columbia University, Harvard University, and Yale University; and the Department of Printed Books at the British Museum, the Biblioteque Nationale, and the Preussische Staatsbibliothek in Berlin.[120]

C. The Imprints and the *History of Printing in the United States.*

McMurtrie's *History of Printing in the United States* was an ambitious undertaking to say the least. Planned to encompass seventy-two chapters in four volumes, the book was over three quarters completed in some form at the time of his death, including fifteen chapters published, twenty-two in galley proof, nineteen in manuscript, comprising 77% of the seventy-two chapters planned.

Table 1 lists material by geographic location which is present in the collection of files donated to the University of Michigan by his estate. It also indicates in what state the material is found, whether manuscript, galley or published form. The material for Volume I was not completed in any form at the time of McMurtrie's death, but is found in a typewritten list within a folder labeled Volume I.[121]

Table 1
MATERIALS RELATING TO THE *HISTORY OF PRINTING IN THE UNITED STATES*
in the Collection of the Michigan State University Libraries
Department of Special Collections

Chapter	Title	Manuscript	Galley
Volume I.			
Introductory.			
I.	1. Motives and Aims of the Pioneer Printer.		
II	2.Rewards and Penalties of Pioneering.		
III.	3. The Pioneer's Equipment and Supplies.		
IV.	4. What the Pioneer Press Produced.		
V.	5. The Pioneer Newspaper.		
VI.	6. Freedom of the Press.		
VII.	7. The Foreign Language Press in Early Days.		
VIII.	8. The Pioneer Printers Themselves.		
IX.	9. Women as Printers and Publisher.		

Table 1–*Continued*

Chapter	Title	Manuscript	Galley
The New England States.			
X.	10. The Birth of Printing in Massachusetts.		X
XI.	11. The Beginnings of the American Newspaper.		X
XII.	12. Enter the Franklins.		X
XIII.	13. Isaiah Thomas, Printer and Historian.		X
XIV.	14. Later Massachusetts Printers.		X
XV.	15. Connecticut Begins to Print.		X
XVI.	16. Printers Seek Out Rhode Island.		X
XVII.	17. The Press Escapes to New Hampshire.		X
XVIII.	18. Typographic Beginnings in Vermont.		X
XIX.	19. The Pioneers of Printing in Maine.		X
XX.	20. The Green Family of Printers.		X
Volume II: Published.			
The Middle Atlantic States: Chapters 21-31.			
The South Atlantic States: Chapters 32-35.			
Volume III.			
The Western Country			
XXXVI.	36. Kentucky Becomes a Cultural Center.	X	
XXXVII.	37. The Frontier Press of Tennessee.	X	
XXXVIII.	38. The Advance Guard Reaches Ohio.	X	X
XXXIX.	39. Type is Set in West Virginia.		X
XL.	40. Early Printers in Southern Indiana.	X	X
XLI.	41. First Presses of Southern Illinois.	X	X
The Northern Migration			
XLII.	42. Printers Venture into Western New York.		
XLIII.	43. The Advance into Northern Ohio.		
XLIV.	44. Michigan and Its Early Press.		X
XLV.	45. The Press Invades Northern Indiana.	X	
XLVI.	46. Northern Illinois and a New Metropolis.		
XLVII.	47. The Beginnings of Printing in Wisconsin.	X	X
The Gulf States.			
XLVIII.	48. France Leads the Way in Louisiana.	X	
XLVIX.	49. Printing Reaches Mississippi.	X	
L.	50. Florida: English, Spanish, and American.	X	
LI.	51. Alabama's Early Printers (no file).		
Volume IV.			
The Southwest Border.			
LII.	52. The Early Printers of Missouri.	X	
LIII.	53. Printing Starts in Arkansas.	X	X
LIV.	54. The Press Helps to Make Kansas.	X	
LV.	55. The Missionary Presses in Oklahoma (no file).		
The New Northwest.			
LVI.	56. Iowa Begins Its Typographic History.	X	X
LVII.	57. The Press Finds Outlets in Minnesota.	X	
LVIII.	58. Printing Follows the Flag in North Dakota	X	
LIX.	59. Printers on the Nebraska Frontier	X	X
LX.	60. Pioneer Printing in South Dakota.	X	

Table 1–*Continued*

Chapter	Title	Manuscript	Galley
The Mexican Border.			
LXI.	61. The Press and Independence in Texas.	X	
LXII.	62. Printers Appear in New Mexico.	X	
LXIII.	63. Arizona Welcomes the Press (reprint only).		
The Mountain States.			
LXIV.	64. The Mormon Press of Utah.	X	
LXV.	65. Gold Miners and Printers in Colorado.	X	
LXVI.	66. Printing Serves the Miners of Montana.	X	
LXVII.	67. The Press of Fort and Camp in Wyoming		X
Reaching the Pacific.			
LXVIII.	68. Farther West in California.	X	
LXIX.	69. The Printer Helps to Colonize Oregon.	X	
LXX.	70. The Mission Press and Successors in Idaho.		X
LXXI.	71. Washington and the Press of the Far Northwest.	X	
LXXII.	72. Boom Days for Printing in Nevada (no file).	X	

Of the twenty four imprints described in this paper, only three are reprinted virtually intact in the corresponding planned chapters of the *History*. Six cover identical material, but completely reworked, with new material added. In five cases, the material is not even included, although McMurtrie cites the imprint in bibliographical notes. In seven cases the material is neither included nor cited. In the case of Alabama, the file at the University of Michigan has no file folder for the state in question. Similarly, the manuscript which deals with Illinois states that "the history of the Chicago press is included in the chapter on printing in the Great Lakes Region."[122] Unfortunately, there is no extant manuscript for the chapter which was to be entitled "Northern Illinois and the New Metropolis," and so no relationship between the two Chicago imprints described in this paper and the *History* can be ascertained. Table II demonstrates which of the twenty four imprints described fall into each of the categories listed above.

TABLE 2

THE MCMURTRIE IMPRINTS AND THE *HISTORY OF PRINTING IN THE UNITED STATES*

State	In *History*	Reworked	Cited Only	Not Included or Cited	N/A
Morristown				X	
Peoria			X		
Alabama					X
Delaware		X			
Mississippi				X	
Milwaukee			X		
Tennessee	X				
Niagara Falls				X	
Chicago (1st Printers)					X
Florida		X			
Indiana		X			
New Mexico		X			
N. Carolina (1st 12 Years)		X			
Kansas				X	
S. Carolina		X			
Georgia (Imprints)			X		
N. Carolina (A Note)	X				
Chicago (Supplement)					X
Georgia (Pioneer Printers)			X		
Georgia (Pioneer Printing)	X				
Philadelphia				X	
Council Bluffs				X	
Washington				X	
West Virginia			X		

The results of this analysis are clearly inconclusive, due to the limited nature of the sample of imprints. In addition, it must be noted that material which appears in the imprints that was not included at all in the book either came from small pamphlets on very limited subjects, or comprised primarily bibliographical lists with little narrative. There are compelling indications, however, that McMurtrie planned to use his own, previously published work as chapters of the *History*. In addition, there is evidence of Allen's enduring role as editor of the material that was to eventually comprise *The History of Printing in the United States.*

For example, in the manuscript entitled "First Printers of Southern Indiana," notes in the manuscript in Allen's hand pre-date the publication of the 1934 imprint, and are included in the imprint text. Chapter XXXVII., on "The Frontier Press of Tennessee" corresponds word for word to the bibliographical essay which opens *Early Printing in Tennessee, With a Bibliography of the Issues of the Tennessee Press.* In the case of Mississippi, although no material is included from *The Earliest Extant Printing in Mississippi,* the manuscript prepared for the *History* is identical to material published in 1932 as *Pioneer Printing in Mississippi.* And, the only item in the folder intended for use in preparing the chapter entitled "Arizona Welcomes the Press" is a reprint from the *Arizona Historical Review* for October, 1932 entitled "The Beginnings of Printing in Arizona."

V. Conclusion and Opportunities for Further Research.

Douglas C. McMurtrie clearly both employed, and for the most part acknowledged, the collaboration of librarians and others across the country in producing the numerous titles that make up his imprints series. It is not surprising that he was selected to lead the WPA American Imprints Inventory, and his methodology for this effort derives from his experience during the previous years. In addition, there is evidence that he planned to use much of his previously published material in *The History of Printing in the United States*–as is logical, given the breadth, depth, and originality of this work.

Determining to what degree Douglas C. McMurtrie employed collaborators and recycled his own work is one small component in any real textual or historical scholarship focusing on his important contributions to the history of printing. The most significant area for further research would be to continue the work he started and publish the *History* that he did not live to finish, using the substantial materials contained in the Michigan collection and new material that has come to light. In addition, further descriptive bibliography of his extensive ouevre would serve a variety of scholarly audiences.

Many areas of his life and work have not been explored to date. Fruitful areas for additional research include an examination of his processes and funding for carrying out his extensive bibliographical work overseas; tracking the creation of the library location symbols; and writing about his lifelong relationship with leaders in the American Library Association and many other notable librarians of his day. In addition, at the time of his death he was involved in a large scale effort designed to expose Nazi repression through publishing the European underground resistance press; this would be another interesting area of study.

He also had a lifelong interest in variant modes of sexuality which is reflected in his writing and original translations found in his files. He maintained a similar

lifelong concern with assisting people with disabilities. Likewise, an appraisal of his contribution to the development of modern typography and graphic design would be a useful endeavor.

It is hoped that this paper will serve to create an appreciation of McMurtrie's important contributions to bibliography, typography, and the history and practice of printing. Before McMurtrie began his lifelong effort to complete a comprehensive history of printing in the United States, there was only Isaiah Thomas' classic work, full of omissions and extremely out of date. Little was known concerning early printing in over half of the states. Isolated papers on regional printing history were, for the most part, buried in inaccessible historical journals.

McMurtrie contributed to determining the history of printing in 47 out of the 48 states–"practically, intelligently, historically, and above all, imaginatively," in the words of Randolph Adams.[123] This remarkable achievement is especially impressive in light of the process he employed, often having to "start from scratch, dig up entirely new information, and establish revised dates for the beginning of printing."[124]

As a result of his research, McMurtrie revised the previously accepted record of the beginnings of printing in at least fourteen states, including Louisiana, South Carolina, Michigan, Nebraska, North Dakota, Wyoming, Montana, and New Mexico. He enlarged existing knowledge of early printing and publishing in at least sixteen other states, including North Carolina, Florida, Kentucky, Tennessee, Wisconsin, Kansas, Utah, Arizona, and Nevada.

In terms of his contribution to typography, the author of this paper agrees with Charles Heartman's estimation:

> When one analyzes the more or less justified fuss that has been made over Bruce Rogers' typographical productions, the presswork of Updyke, Nash, Grabhorn, ad infinitum, one certainly cannot understand why the

> typographical achievements of Douglas C. McMurtrie have not been hailed more often.[125]

On one hand, McMurtrie can be admired for his boundless energy and relentless intellectual curiosity which was often applied in defiance of convention. It is also important to note how much he achieved without the technological tools currently taken for granted.

Furthermore, in an age of increasing specialization, the scope of McMurtrie's cross-disciplinary achievements can serve as a model and an inspiration. Adams indicates that the most significant quality that McMurtrie brought to his work was his versatility: "He would spend an afternoon investigating the first French printing on the Gulf Coast of the United States and the evening addressing a convention of practical printers on how to improve the checks given out at automobile parking lots."[126]

The humanism and commitment to democratic values that form the basis of all of his activities are also worth consideration. Both his personal research and his work with the American Imprints Inventory resulted in the revision of a significant area in U.S. history, leaving a record which is "better history, more vivid with human anecdote, eloquent speeches and canny politics."[127] As McMurtrie himself points out

> In addition to providing a record of activity of the American press, these imprints lists provide scholars in all fields with references to important source material bearing on their subject...Whether one is interested in the history of agriculture, or mining, or religion, or politics, or any other subject, these lists disclose everything printed locally which may throw light on those subjects.[128]

At the very least he should be more widely acknowledged, if only because "his vast American Imprints Inventory Project unearthed materials that might otherwise have been lost before proper records could be made."[129]

[1] Jackson E. Towne, "The Douglas C. McMurtrie Manuscripts Collection at the Michigan State University Library: Some Possibilities for Research and Publication," mimeograph, 196?, 4.
[2] Scott Bruntjen and Melissa L. Young, *Douglas C. McMurtrie: Bibliographer and Historian of Printing* (Metuchen, New Jersey: Scarecrow Press, 1979), xii.
[3] In a signed letter dated February 20, 1932, McMurtrie advised his bibliographer, Martha Heartman, that "perhaps a standard library form of cataloging would be adequate; the style, for example, followed by the Library of Congress in its printed cards."
[4] Bruntjen, 140.
[5] American Council of Learned Societies, *Dictionary of American Biography* (New York: Scribners, 1973, Supplement 3), 492.
[6] *Dictionary of American Biography*, 493.
[7] Signed letter dated May 8, 1991 from Peter Berg to the author.
[8] Bruntjen, xii.
[9] Bruntjen, "American Bibliography: Three McMurtrie Manuals," (Ph.D. dissertation, Dalhousie University, University Libraries and School of Library Science, 1978).
[10] *Dictionary of American Biography*, 492.
[11] Lawrence C. Wroth, "Notes for Bibliophiles: Douglas C. McMurtrie," *New York Herald Tribune Weekly Book Review*, 29 October 1944, sec. 6, 28.
[12] John Clyde Oswald, *Printing in the Americas*, (New York: The Gregg Publishing Co., 1937; repr. (New York: Hacker Art Books, 1968), 489.
[13] G. Thomas Tanselle, *Guide to the Study of United States Imprints* (Cambridge, Massachusetts: The Belknap Press of Harvard University, 1971), i.
[14] Lawrence C. Wroth, *The Colonial Printer* (Charlottesville, Virginia: Dominion Books, 1964).
[15] *New Jersey Historical Society Proceedings*, 79 (April 1961): 124-127.
[16] *Stechert-Hafner Book News*, 16 (October 1961): 17-19.
[17] Lee Ash, *Subject Collections*, 6th ed. (New York: R. R. Bowker, 1985), 1136.
[18] Bruntjen, 140.
[19] William Proctor Williams and Craig S. Abbott, *An Introduction to Bibliographical and Textual Studies*, 2nd ed. (New York: The Modern Language Association of America, 1989), 11.
[20] Ibid.
[21] Kenneth E. Carpenter, *Books and Society in History: Papers of the Association of College and Research Libraries Rare Books and Manuscripts Section Preconference* (New York: R. R. Bowker, 1983), xi.
[22] Fredson Bowers, *Bibliography and Textual Criticism: The Lyell Lectures Oxford Trinity Term 1959* (Oxford: At the Clarendon Press, 1964), 12.
[23] Williams, 29.
[24] Ibid.
[25] Fredson Bowers, *Principles of Bibliographical Description* (New York: Russell & Russell, 1962), 138.
[26] Ibid, 430.
[27] Ibid., 193.
[28] Ibid., 291.
[29] Philip Gaskell, *A New Introduction to Bibliography* (New York: Oxford University Press, 1972), 333.
[30] Towne, 1.
[31] As listed in Bruntjen.
[32] Herbert A. Kellar, "Douglas Crawford McMurtrie: Historian of Printing and Bibliographer," *Revista Interamericana de Bibliografia* 5 (January 1, 1955), in Bruntjen, 1-2.
[33] *Dictionary of American Biography*, 492.
[34] Kellar, "Douglas Crawford McMurtrie," 4-5.
[35] Kellar, "Douglas Crawford McMurtrie," 5.

[36] Towne, "Douglas C. McMurtrie, 1888-1944," 18.
[37] Adams, 4.
[38] McCaffrey, [11].
[39] McMurtrie, "Locating the Printed Source Materials for History," *The Mississippi Valley Historical Review* 31 (December 1944): 372.
[40] Kellar, 2-6, 13.
[41] *Dictionary of American Biography*, 492.
[42] Ibid.
[43] McCaffrey, [12].
[44] Ibid.
[45] Kellar, 22.
[46] Heartman, 7.
[47] *Current Biography*, 5th Compilation (New York: H. W. Wilson, 1945), 438.
[48] Towne, "Douglas C. McMurtrie, 1888-1944," 17.
[49] Ibid., 18.
[50] Adams, 3.
[51] McMurtrie, 372.
[52] Ibid.
[53] Lawrence C. Wroth, "Notes for Bibliophiles: Douglas C. McMurtrie," *New York Herald Tribune Weekly Book Review*, 29 October 1944, sec. 6, 28.
[54] Kellar, "Douglas Crawford McMurtrie," 7
[55] Robert G. Vail, "An Adequate Printing History at Last," *The Publishers' Weekly* (March 20, 1937): 1322-1323.
[56] Kellar, "Douglas Crawford McMurtrie," 7-8.
[57] McMurtrie, 374.
[58] John C. Bond, "Book Detectives Rewrite American History," *Christian Science Monitor*, 23 March 1940, magazine section, 7.
[59] Ibid.
[60] Douglas C. McMurtrie to Director of Publicity, ALA, TL, June 9, 1936, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.
[61] Ibid.
[62] McMurtrie, 378.
[63] McMurtrie, 375.
[64] Lawrence C. Wroth, "Notes for Bibliophiles: Douglas C. McMurtrie," *New York Herald Tribune Weekly Book Review*, 29 October 1944, sec. 6, 28.
[65] Kellar, 12-13.
[66] Ibid., 22-23.
[67] Ibid., 21-22.
[68] "D.C. McMurtrie, Noted Designer of Type, is Dead," *Chicago Tribune*, 30 September 1944, 36.
[69] "D.C. McMurtrie, 56, Designer of Type," *New York Times*, 30 September 1944, sec. 3, 13.
[70] Oswald.
[71] David D. Hall and John B. Hench, *Needs and Opportunities in the History of the Book: America, 1639–1876* (Worcester, Massachusetts: American Antiquarian Society, 1987), 239.
[72] *Dictionary of American Biography*, 493.
[73] Kellar, "Douglas Crawford McMurtrie," 15.
[74] Towne, "Douglas C. McMurtrie, 1888-1944," 18.
[75] Kellar, "Douglas Crawford McMurtrie,"p. 15.
[76] McCaffrey, [14].

77 Adams, 3.
78 Kellar, "The Historian and Life," 21.
79 Kellar, "Douglas Crawford McMurtrie," 18.
80 McCaffrey, 10.
81 Ibid., 4.
82 Kellar, "The Historian and Life,"21.
83 Kellar, "Douglas Crawford McMurtrie,"21.
84 Ibid., 20.
85 Kellar, "The Historian and Life,"20.
86 Charles F. Heartman, *A Supplement* (Hattiesburg, Virginia: The Book Farm, 1946) in Bruntjen, 24.
87 Kellar, "Douglas Crawford McMurtrie," 16.
88 Ibid., 22.
89 Heartman, pp. 25-26.
90 Ibid., 8.
91 Ibid., 10.
92 Kellar, "Douglas Crawford McMurtrie," 21.
93 Ibid., 14.
94 Towne, "Douglas C. McMurtrie, 1888-1944," 18.
95 Douglas C. McMurtrie, *Modern Typography & Layout* (Chicago: Eyncourt Press, 1929), 21.
96 Douglas C. McMurtrie, *The Book: The Story of Printing and Bookmaking* (New York: Covici Friede, 1937), vi-vii.
97 Towne, "Douglas C. McMurtrie, 1888-19944," 18.
98 Heartman, 9.
99 McCaffrey, 2.
100 Heartman, 10.
101 McCaffrey, [6].
102 Heartman, 8.
103 McMurtrie, *Modern Typography & Layout*, 144-145.
104 Douglas C. McMurtrie, *Book Decoration* (Pelham, New York: Bridgman Publishers, 1928), 4.
105 Ibid., 5.
106 McMurtrie, *Modern Typography & Layout*, 24.
107 Ibid., 27.
108 Ibid., 187, 189.
109 McMurtrie, *The Book*, 601.
110 Douglas C. McMurtrie, Chicago, to Edward S. Rankin, New Jersey, TLS, December 17, 1935, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.
111 Kellar, 13-14.
112 Albert H. Allen, Chicago, to Douglas C. McMurtrie, Chicago, TLS, June 23, 1937, on McMurtrie's letterhead, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.
113 Albert H. Allen, Chicago, to Mr. Troy L. Parker, Hill City, South Dakota, TL, [1943], Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.
114 Douglas C. McMurtrie, *A Bibliography of Peoria Imprints 1835-1860* (Springfield, Illinois: Privately Printed, 1934).
115 McMurtrie, *Early Printing in Tennessee* (Chicago, Chicago Club of Printing House Craftsmen, 1933), 15.

[116] Douglas C. McMurtrie, Chicago, to to Mr. E.W. Palmer, Kingsport, Tennessee, TL , May 16, 1932, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[117] Douglas C. McMurtrie, Chicago to R.H. Pickersgill, Metuchen, New Jersey, (who printed Charles Heartman's *American Book Collector)*, TL, June 6, 1934, in reference to reprinting "The First Printing in Indiana," which originally appeared in Heartman's journal. Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[118] Charles Heartman, Hattiesburg, Mississippi to Douglas C. McMurtrie, TLS, March 12, 1932, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[119] Douglas C. McMurtrie, Chicago to Miss Laura Lutrell, Knoxville, Tennessee, TL, September 14, 1933, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[120] TD, "WEST VIRGINIA IMPRINTS MAILED TO," [1936?], Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[121] Compiled from documents in file cabinet labeled "The History of Printing in the United States," Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[122] "First Presses of Southern Illinois," galley proof corrected 6/26/30, stamped Jul. 27, 1934, Department of Special Collections, Michigan State University Libraries, Michigan State University, East Lansing, Michigan.

[123] Adams, 3.

[124] Heartman, 10.

[125] Heartman, 9.

[126] Adams, 3-4.

[127] Bond, 6.

[128] McMurtrie, "Locating the Printed Source Materials for History," 377.

[129] "Notes and Quotes," *Wilson Library Bulletin* (November 1944): 155.

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